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MUSIC AND DRAMA

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# GRAWOPHONE

OCTOBER 1958

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SADLER'S WELLS

PRESENT

THE MERRY WIDOW

(HIGHLIGHTS)
JUNE BRONHILL as "The Widow"

THOMAS ROUND as Danilo

The Sadler's Wells Opera Company and Orchestra

conducted by William Reid

CLP1226

His Master's Voice

LONG PLAY 334 R.P.M. RECORD

Matched speakers by Imhofs, 16 gns each: furnishings by Heal's of London

AT IMHOFS THIS MONTH

Stereo on daily

daily demonstration Enjoy the thrill of threedimensional sound reproduction in the relaxed comfort of Imhofs two new stereo studios. Listen at ease to the latest Decca, Goldring-Lenco, Rogers, Pamphonic, Pye and Tannoy equipment. Imhofs hit the hi fi headlines every month with something new and wonderful. Come along and judge for yourself.

IMHOFS

Catatogue and free tickets to Thursday Evening Hi Fi Recitals from 1MHOPS Dept 110, 112 New Oxford St. London WC1

With Decca stereo LP records and stereograms costing no more than standard LP records and instruments, surely it's only common sense to buy stereo. A new radiogram or player that cannot play stereo is out of date before you buy it...

# STEREO

... A Decca stereogram will play your present
records — of all speeds — better than you have ever
heard them before. You've the right to want the best
of both worlds and that's what a Decca stereogram gives you.

DECCA STEREO

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SELL

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# Vortexion quality equipment



Our specialised MONITOR HEAD MODEL W.V.B. has an additional head and amplifier which enables this recorder to perform a number of useful functions. The most important of these is to monitor the recorded tape a fraction of a second after it is made, and if necessary compare it by throwing a switch, with the signal before it is recorded. This allows the recording engineer to make certain that he has made a first class recording before the artists leave the studio, without the necessity of waiting while another run through is made.

Additional items may be recorded one on top of another while listening to the first, since a switch is provided for the erase, and the bias, which also acts as a partial erase, can be lowered slightly, and its new value checked on the meter. In a similar manner the original signal may be fed back and recorded, resulting in an echo, the time constant of which is controlled by the speed of the tape and the distance apart of the heads.

VORTEXION RECORDERS use a synchronous capstan motor to ensure accurate recording and playback speed.

Many years of steady development have enabled us to still further improve the Vortexion W.V.A. and W.V.B. recorders.

All components which could contribute to noise or reliability are carefully measured and selected individually before incorporation, resulting in an exceedingly low background noise and distortion with frequency response within  $\pm$  1.5 db 50-10,000 c/s and  $\pm$  3 db 40-12,000 c/s at  $7\frac{1}{2}$  per second.

★The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20ft, from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.s, microphone or radio inputs.

A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★The power output is 4 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

★The unit may be left running on record or playback, even with 1,750ft. reels, with the lid closed.

#### FOUR CHANNEL ELECTRONIC MIXER

This is a studio quality electronic mixer suitable for any climate. The controls are hermetically sealed, and great care and selection of components to make certain reliable low noise operation, and individual screens prevent break through. The built-in power transformer is screened and potted, and all the microphone transformers are individually potted in selected heavy gauge Mumetal boxes. Front or rear inputs and outputs may be obtained to order. The normal output is 5 volt.

The 3-CHANNEL MIXER and PEAK PROGRAMME METER is similar to the above but has the additional meter fitted calibrated in 2db steps from —20 db to +12 relative to l.m.w.—600 ohm. The meter is fed by the full P.P.M. I second time delay circuit which includes a stabiliser valve,



to ensure accurate gain and calibration. The standard output is screened primary and l.m.w.—600 ohm balanced or unbalanced by switch. Inputs and outputs may be at the front or rear, and rack panel mounting is available at the same price.

Full details and prices of the above on request

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19
Telephones: LIBerty 2814 and 6242-3
Telegrams: "Vortexion, Wimbledon, London."

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Prices for tuners include Purchase Tax

#### TAPE UNIT JSM. I

Design by J. Somerset Murray.
Record-Replay Unit with instantaneous monitoring facilities.
Distortionless square wave reproduction between 40 and 18,000 c/s at 15 i.p.s. within the bandwidths of the system replay input is transistorised.

£37.10.0

There is Jason equipment for reproducing music from all sources available for home use—from disc, from tape and from radio including television sound. Stereophonic and monaural requirements are met with three amplifiers with which every type of commercial pick-up may be used. The amplifiers may also be fed by one or more other units in the Jason Matching Equipment series to provide the best possible reception of A.M. or F.M. transmissions. For tape, Model JSM.1 is possibly the most advanced recording and play-back unit yet made and is exceptional both in the facilities offered and the high standard of reproduction to be obtained. All units in the series are self-powered, and are for shelf mounting.

**Jason** 

Hear Jason at your local Hi-Fi stockist or any Saturday morning at the Jason shourrooms. Full descriptive leaflets of all Jason Matching Equipment Series on request.

THE JASON MOTOR & ELECTRONIC CO., 3-4 (L) GT. CHAPEL ST., OXFORD ST. LONDON, W.I

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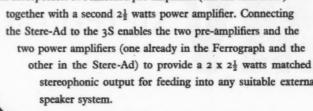
### stere-ad



... THE EASY WAY TO PLAY STEREO TAPES ... AT ANY FUTURE TIME

Out of the Earls Court Radio Show, one significant fact stands out clearly for all to see. The tremendous public interest in stereophony—the ultimate in sound reproduction.

We believe in it, too. That is why we have introduced the new Ferrograph Series S, which is fitted with an additional 'in line' (or stacked) head. This instrument is to all intents and purposes a normal Ferrograph, recording and playing back monaurally. But, with the attachment, at any future time, of a small external Unit known as the Stere-Ad, it can also play pre-recorded stereophonic tapes. Essentially, the Stere-Ad incorporates two matched pre-amplifiers (one for each track)



stereophonic output for feeding into any suitable external Available in two Models:

3 S/N 3½/7½ i.p.s. . . . 89 gns. 3 S/H 7½/15 i.p.s. . . . 96 gns. Stere-Ad Unit (when required) . . . 30 gns. All Models include 7" Reel of Ferrotape

The Incomparable Ferrograph

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# "HMV STEREO is outstanding!

For more than half a century, the name "His Master's Voice" has been acknowledged the foremost in the science of sound reproduction - and in the vanguard as ever - HMV stereo is outstanding.

With this experience behind them the designers of HMV radiograms today have naturally been able to produce stereo equipment which is just that much ahead in technical efficiency and quality of performance.

If you are all set for stereo now, there are two HMV radiograms to choose from - superb VHF/AM receivers, with twin speakers and amplifier circuits specially designed for topquality reproduction of stereophonic and standard recordings. Or, for those who prefer to 'bide their time' there is a



beautiful contemporary radiogram for all standard records - with provision for an HMV Adaptor Kit, which allows easy conversion to stereo whenever it is wanted.

Model 1633 (adaptable) 57 gns.





\* V \* V stereo radiograms



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**HIS MASTER'S VOICE** RETAIL SHOWROOMS

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**Booklet** 

from



The new E-A-R Stereograms shown on the right are only two examples from the E-A-R Stereo Range. This new 12-page Booklet gives the facts about Stereo and illustrates the E-A-R Portable and Cabinet Stereo Models. With each Model, the appropriate E·A·R STEREOPLANS for alternative arrangements and combinations of E-A-R Stereogram, Amplifiers and Loudspeakers are shown. You can rely upon the quality and value that have always characterised the products of E.A.R Gramophones . . . get this Booklet now and choose your new Stereophonic Equipment from the most comprehensive range in the world.

- E-A-R Stereo is complete Stereo. All Models incorporate twin amplifiers in the main unit.
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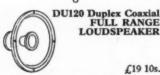
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Tallboy—above Model 351T (Teak) Model 351M (Mahogany) Model 351W (Walnut)

Lowboy—below Model 352T (Teak) Model 352M (Mahogany) Model 352W (Walnut)





at the AUDIO FAIR HARROGATE OCT. 24-26

£19 10s.

GRAND HOTEL Booth No. 39 **Demonstration Room No. 249** 

FEW MEN ever completely tire of the sound of a passing express train, and it is just possible that there are some in whose hearts the sound of ping-pong occupies the spot properly intended for that of willow on leather. Even the most realistic reproduction of these sounds tends eventually to pall as a means of domestic entertainment, however; and the serious listener, seized by the ears at recent demonstrations and subjected to ordeal by stereocacophony may well wonder whether this new medium holds any pleasures for him, or if he should dismiss the whole box of tricks as a somewhat expensive toy.

To our ears the sense of movement contributed by stereophonic reproduction is comparatively unimportant, and a motivated Ride of the Valkyries only slightly to be preferred to a statuesque Dance of the Seven Veils. To us, the overwhelming superiority of stereo lies in the clear separation of the instruments . . . the transparency given to heavy orchestral passages . . . the sense of breadth and spaciousness recapturing the atmosphere of the concert hall or opera house . . . the ability to reproduce music at a realistic volume level without distress.

To achieve these results the choice of loudspeakers is certainly no less critical than for good single-channel reproduction and no compromise with standards is permissible. For serious listening, matched wide-range loudspeakers are essential; and the VITAVOX Type DU120 Duplex Coaxial Loudspeaker has been developed with this application particularly in mind. Whether buying a loudspeaker now with a view to converting to stereo at a later date or embarking forthwith on the installation of a dual-channel system there can be no more prudent choice.

### VITAVOX Hallmark LOUDSPEAKER SYSTEMS

Of the first year's production of the Type DU120 Loudspeaker, 90% were exported, 75% of them to hard currency areas where the choice of the world's loudspeakers is freely available. Your dealer should now hold this loudspeaker in stock but please approach us if you experience any difficulty in obtaining supplies. ing supplies.

and DU120 Duplex Coaxial FULL RANGE LOUDSPEAKERS

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# Manarch\_ Manarch\_ Manarch\_

Manarch UA 12

Wherever people talk records they talk MONARCH. Now there are two models to choose from—the U.A.12 is the ultimate in fine styling, it has all the virtues that made the U.A.8 famous. You can rely on the MONARCH for years of perfection.



Monarch FOUR SPEED AUTOCHANGERS are adapted for stereo.

Monarchs are fitted in all good radiograms and players be sure there's a Monarch in the set you buy.



Ful-Fi crystal cartridges are fitted to the Monarch—because only the best is good enough for this great autochanger! They fit all standard pick-up arms.

autochanger! They fit all standard pick-up arms. Change now to Ful-Fi cartridges and sapphire needles and you'll know what your discs can really give.



The Stereophonic Ful-Fi plays stereo, microgroove and 78 r.p.m. It's perfectly simple — no complicated plug-in leads. Ful-Fi brings you fuller enjoyment. Your dealer will agree!



BIRMINGHAM SOUND REPRODUCERS LTD.



#### "VIVASONIC" RANGE



This range offers the chance to build a stereo installation in a number of ways with or without the use of equipment which may already be in use. As a complete assembly, the Volmar 'Solent' Cabinet Player and matched Loudspeakers offers the advantages of elegant cabinet work in sizes suitable for any average room with truly excellent reproduction. Alternatively, the stereophonic amplifier may better suit your requirements, or you may wish simply to add the single channel amplifier to what you already use. Cabinet work is mahogany finished throughout.



- SOLENT' PLAYER with built in double channel amplifier (3 + 3 watts), Garrard TA/MK. II Motor Assembly and Garrard Stereo Cartridge, GCS/10.
- VOLMAR 'VIVASONIC' Stereo Amplifier (3 + 3 watts) with ganged tone and volume controls and balance control, in case.
- VOLMAR 'VIVASONIC' single channel 3 watt amplifier, in case.
- VOLMAR Matched Cabinet Speaker with lead and
- 29 gns.
- 12 gns.
- 8 gns.
- 8 gns.

# LISTEN with a sense of seeing

Listen to Volmar Stereo Equipment with eyes closed and you have an uncanny feeling of being able to point to where the instruments of the orchestra are placed, where performers are on the stage and which sound comes from what source. Such is the quality of Volmar reproduction. Volmar makes this possible with new models which exacting listeners will welcome on all counts of performance, appearance and cost. Both the 'Solway' and 'Solent' may also be used for playing single-channel microgroove discs.

VOLMAR LTD., 141 HIGH ST., BRENTFORD, MIDDLESEX

Please send by return full descriptive leaflets on Volmar Stereophonic Systems.

Address....

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### VOLMAR "SOLWAY"

In this model, the popular transportable type of instrument for which Volmar have so long been recognised is adapted to stereo by inclusion of the 3 + 3 watts amplifier, and for the first time in this type of housing, a completely self-contained built-in bass reflex loudspeaker. The second speaker is in a cabinet to match the front end of the 'Solway'. With Garrard GCS.10 stereo cartridge and choice of autochange or single-record playing. Extra smart cabinet.

With Garrard RC.121
Autochanger. Matching Speaker 7gms.



With Garrard TA. MK. II Single Player. Matching Speaker 7 gns.



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By following exactly the grooves made by the cutting stylus which originally made the discs, everything in the record is reproduced without distortion or deterioration. An engraved scale, used in conjunction with a pickup lowering device helps to locate precise passages of music in L/P records.

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A MUST for the Hi-Fi connoisseur!

Five Star Points for the Audio Connoisseur

- ★ Vastly improved reproduction; no "flattening" of delicate high notes: no mechanical distortion.
  - \* Stylus pressure down to 3 grammes.
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  - \* Can be made for any type of turnover cartridge.
- \* Stylus tracking error completely banished.

and presents:

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THE L/P RECORD LIBRARY (Classical) CATALOGUE AND HANDBOOK for 1958

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The pick of the best classical recordings — operas, symphonies, concertos, etc., for a nominal sum each week. Full details of membership and what it costs are contained in our 1958 Catalogue and Handbook, price 3/6d. Send for your copy now. Essential for the record connoisseur. The only comprehensive and selective list of all classical L/P's well received by critics.

THE REAL THING '-

A short history of High Fidelity from cylinder to stereo-disc.

During October this programme will be presented as follows:—

Oct. 17. Epsom Gramophone Society, Oak Room, Westhill House.

Oct. 31. Dulwich & Forest Hill Gramophone Society, Church House, 2 Jews Walk, Sydenham.

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All discs will be played using the Mackie Parallel

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#### COMPLETE HOME HI-FI STEREO SYSTEM ...

Compact, attractively styled, moderately priced ...

#### THE NEW RD JUNIOR TABLE CABINET ...

This latest enlarged version with restyled lid and sprung motorboard now provides a compact and attractive housing for a wide variety of equipment.

BASIC PRICE .... £12.10.0d.

#### TYPICAL INSTALLATIONS -

- I RD JUNIOR Stereo Control Unit, RD JUNIOR FM Unit, 2 RD CADET Amplifiers, Garrard 301 Motor and TPA10 Arm, fitted stereo cartridge (Illustrated).
- II RD JUNIOR Mk. II Control Unit, RD JUNIOR FM Unit, RD JUNIOR Amplifier, Goldring GL.56 Motor Unit.
- III RD CADET Control Unit, RD Junior FM Unit, RD CADET Amplifier, Collaro 4T.200 Motor Unit.



Available in Australian Walnut, Sapele Mahogany or Light Oak



#### THE NEW '1284' 3-WAY SPEAKER SYSTEM ...

Designed from the outset with stereo in mind this remarkable new reproducer is ideal in every respect for Home Stereo Systems. Compact, free-standing, it provides a standard of performance which belies its modest price.

#### **DESIGN FEATURES-**

- Basically a small column enclosure with a 12" and 8" drive unit mounted at either end which mutually assist each other in providing smooth well damped bass.
- An entirely new and unique system of acoustic resistance loading employing a foam plastic diaphragm results in particularly high bass efficiency despite the small size of the enclosure.
- The radiation pattern is omni-directional with slight forward bias or semi-omni-directional by the fitting of an optional reflector. The latter pattern is particularly suitable for stereo and results in the stereo effect being achieved over a comparatively wide area. The reproducer is equally suitable for large or small

#### **BRIEF SPECIFICATION-**

Three speaker units: 12" bass, 8" mid-range, 4" tweeter (adjustable). Impedance: 3/4 ohms. Power Handling Capacity: 12 watts maximum. Frequency Range: 35 cps to 17 kcs. Overall Dimensions: 37" high, 15" wide, 14" deep.

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#### Choosing a tape recorder is a serious business.

Upon the wisdom of your choice will depend the many hours of satisfaction and pleasure you have the right to expect. Before making your choice see and hear the Brenell first -consider the outstanding features of this truly remarkable machine,



**Brief Specification** 

Maximum playing time: up to 6 hours · Rewind time: Approx. 25 seconds for 1,200 fc. tape · Tone Controls: Separate Bass and Treble on Playback · Frequency Range: 60—10 kc/s+or—3db at 7½ i.p.s. · Monitor Socket: For high impedance phones Net Weight: 25 lbs. approx.

PERFORMANCE renell is true-to-life PERFORMANCE

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#### Brenell \*\* Three Star

- Three recording speeds, 12, 32, 71 i.p.s.
- Frequency compensation at all speeds
- Push Button operation (interlocked)
- \* Printed circuit amplifier
- ★ Separate Bass and Treble controls
- ★ High-quality loudspeaker (8 in. by 5 in.)
- ★ Spool sizes up to 7 ins. to take standard pre-recorded tapes (All E.M.I. pre-recorded tapes are on 7 in. reels)
- \* Pause control
- ★ Digital revolution counter
- Modern style wooden cabinet designed for Improved acoustic performance

Price includes Microphane, 7 in, speel and 1,200 ft. Tape.

For the professional recordist, there is the

#### MARK 5 PORTABLE TAPE RECORDER

Four recording speeds. 3 independent motors. Permits use of 8½ in. reels. Price including 1,200 ft. of tape. 64 gns.

Because the Mark 5 is of unit construction the following can be supplied as separate items for incorporation in your own equipment.

Tape deck with provision for extra heads

Tape Pre-amplifier Type T.P.2 17 gns.

£4 18 0 Power Unit T.U.2

Ø 18 0 Mixer Unit

TEL. CHA 5809 AND HOL 7358

28 gns.

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# ... and now for Stereo

Goldring-Lenco Gramophone Transcription Units are now wired for stereophonic reproduction. Naturally, they can also be used for ordinary monaural reproduction. Most modern high quality monaural cartridges can be fitted quite simply in the pick-up arm and there is provision for fitting the new stereo cartridges as they become available. One—the Ronette "Binofluid" stereo cartridge, with a diamond stylus—is already available.

Goldring-Lenco Transcription Units are already very well known but a leaflet will gladly be sent to those who wish to learn more about them.

GL58 (less cartridge) £15.0.0. Plus £5.17.0 \* GL58/580 (fitted with the new Goldring 580 cartridge) £19.4.0. Plus £7.9.9. \* GL58/600 (fitted with the Goldring No. 600 cartridge) £23.8.0. Plus £9.2.6. \* GL58/RD (Diamond fitted Ronette Binofluid Stereophonic Cartridge) £21.0.0. Plus £8.3.10.

THE GOLDRING MANUFACTURING CO. (Gt. Britain) LTD 486-488 High Road, Leytonstone, London, E.II. Leytonstone 8343



# with Q STEREO



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Suddenly—you are there with the artist! The instruments spring to life in vivid breadth and depth . . . and the sound is all around you. Such is Pye stereo—the greatest single advance in the history of recorded music. Sitting between the two loudspeakers, the listener

hears a different sound with each ear as he would in an actual performance, giving a sense of balance and perspective—an exhilarating feeling of spaciousness impossible before. If music means anything at all to you-you must hear Pye Stereo. See your Pye Dealer.

#### PYE STEREO RANGE:

Model STP/S1 Stereo System (illustrated) 49 gns. complete (tax paid) t Stereo System Amplifier and control unit Model HFP2 52 gns. Iwo Model HF10BS Loudspeakers 21 gns. each (tax paid) (turniable and pick-up extra)

Model 2DSG Model 3DSG Model P117RM FM/AM Stereogram
FM/AM

Enquiries to: PYE LIMITED, BOX 49, CAMBRIDGE.







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PLUG-IN MATCHED COMPONENTS FOR RECORD, RADIO AND TAPE REPRODUCTION



PRE-AMPLIFIER £16.10.0



MAIN AMPLIFIER £24.10.0

What the microgroove record did for record reproduction, VHF broadcasting and the RCA tuner do for radio reception.

The discriminating music lover can now receive live broadcasts completely free from interference and background noise and of true High Fidelity quality. The RCA tuner with its precision tuning and automatic Frequency control unlocks a vast storehouse of quality listening on the VHF waveband.

£24.3.0 plus £9.8.4 P.T.

- \* Precision Tuning. The new RCA Electron Ray Tuning Indicator makes tuning simplicity itself.
- ★ High Fidelity. Wide range response within 1db from 30-15,000 cps. for true High Fidelity reproduction worthy of the finest amplifier and speaker.
- \* No Matching Problems. Adjustable output level to your amplifier.
- \* Automatic Frequency Control. Holds the station permanently in tune.
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POWER SUPPLY UNIT £4.0.0



LOUD SPEAKER SYSTEM £56.11.0



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### THE BEST IN HI-FI YET!



- ★ 60-16000cps FREQUENCY RANGE at 32 ips and 60-10000 at 17 ips
- ★ OVER 4 HOURS PLAY on one tape at 17 ips
- LIGHTWEIGHT HARDWEAR-ING CASE of styrol. Total weight approximately 20
- \* PUSH BUTTON CONTROLS including fast rewind and quick stop button

- NEW MAGNETIC HEADS with super fine alignment allow fidelity at low speeds
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- \* REMOTE CONTROL stop/start switch facility allows use as dictation machine, etc.
- MODULATOR CONTROL for radio and microphone inputs combined in one con-

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Be sure to see and hear these amazing HI-FI sets for yourself at STAND 235 October 24-26, Grand Hotel.

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QUALITY -IN EVERY FEATURE

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- \* UNPRECEDENTED FREQUEN-CY RANGE NEVER BEFORE ACHIEVED 30-20000 cps at 71 ips ± 3 db 30-15000 cps frequency at 3# ips
- CERTIFICATE WITH EVERY MACHINE Test certificate presented with every machine guaranteeing frequency response figures
- \* NEW TECHNICAL ACHIEVE-MENT DC Heated pre-ampli-fler valves eliminate hum and background noise
- 2 OVAL LOUDSPEAKERS TREBLE/BASS TONE CONTROLS With 3 separate input controls for mic/radio /gram

- \* 5 PUSH BUTTONS Give instant control on all operations including quick stop button
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# THE GRAMOPHONE

incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE

CHRISTOPHER STONE

Landon Editor ANTHONY C. POLLARD . Music Editor ALEC ROBERTSON . Technical Editor P. WILSON

Editorial Office The Glade, Green Lane, Stanmore, Middlesex

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QUARTERLY REVIEW

#### THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

"Russlan" and Russian Singers
SINCE the discontinuation of the Monarch
label there was for some time no domestic source of supply for Russian recordings, although a limited number have been appearing on the Czech Supraphon lists. This is in marked contrast to the state of affairs in America, where it frequently happens that several companies offer, in competition, records deriving from the same Russian tapes. Now that Parlophone have stepped in to fill the gap, I note with pleasure that they have begun with the complete Bolshoi Theatre set of Glinka's Russlan and Ludmilla. This opera, very long and almost unknown in England except for its breezy overture, is not only historically important as containing the seeds of all future Russian opera, but a delightful work of art in its own right-more so than the historians always remember to tell us.

It happens that I know Russlan well; not because I remember with any particular vividness the Lyceum Theatre production of 1931 (although I saw that), but because, a year or so ago, I had to prepare an unusually full introduction and narration for a Third Programme broadcast. While working on this task, I remember how my enthusiasm for the score grew with familiarity. Partly because of its length, but mainly because of certain drawbacks in performance and recording, the B.B.C. at one point proposed to broadcast excerpts only; but I managed (this was in the glorious untruncated days of the Third) to persuade them to do the whole thing. Now the ultimate source of that broadcast and of the new Parlophone records in their handsome album is the same: a Bolshoi performance recorded on tape a few years ago. But the B.B.C. were using the American Westminster transfer; and. although I have heard many good original Westminster recordings, I must admit that in this instance E.M.I. have done an altogether superior job of work. These four Parlophones are not up to the best contemporary Western standards, it is true;

but they are almost continuously pleasant to the ear, and only the Hi-Fi maniac (with whom, in this column, we are not con-cerned) would turn them down on technical

grounds. There remains the question of the performance. Under Kyril Kondrashin, a high-spirited conductor whom we last saw being fervently embraced by the young Texan pianist, Van Cliburn, after the latter's memorable Albert Hall début, the interpretation is delightfully crisp and clean, the chorus brilliant, the many-hued orchestra a constant source of delight. The singers are very good on the male side, if less so on the female. I wonder why it is that there should be such a plague of wobbling sopranos and contraltos in the Communist quarters of Europe? We have our own wobblers, of course, but they sound like Rethberg or Melba when set beside, say, Marie Podvalova of Prague as the heroine of Fibich's Sarka, otherwise an enjoyable set, or N. Pokrovskaya as the Gorislava of this Russlan (luckily a minor role). I notice a tendency to assert that Russian sopranos have always been shrill and unsteady, but I do not think that is true. To this day the voice of Mme Oda Slobodskaya (of whose great talents we made too little use in her prime) testifies to the virtues of a solid tonal emission and a pure legato-two qualities which, to my perhaps old-fashioned way of thinking, are the indispensable foundation of singing. Then there is Mme Nina Koshetz (who can forget that 78 coupling of arias from Sadko and Prince Igor?); or, to look a little further backwards in time, the exquisite, silvery Neshdanova and the pure-toned Michailova. Michailova, I fancy, was more or less of a "gramophone soprano", for the very reason that her clear production, devoid of tremolo, was particularly well suited to primitive recording and reproducing methods which were inclined to jib at the more powerful and impassioned type of soprano. Then there were Lydia Lipkovskaya and N. N. Vechor (the latter a star

of the 1931 season, who made a captivating

little plum-label record from The Tsar's Bride), and many more who were neither shrill nor unsteady.

Vera Firsova, the Ludmilla of the Russlan set, has undeniably a shrill timbre which takes some getting used to, and there is a rapid flutter in her production which I do not care for; but she is delightfully agile, and-within these limitations-a true artist. E. Verbitskaya, who takes the contralto "breeches-part" of the Oriental Prince Ratmir, does well with her two languorous and seductive arias (how is it that these are not better known?) so long as they lie within the lower part of her compass; but she begins to squawk a little towards the top. With the men it is quite another story. Russlan, a part for heroic bass, is admirably taken by Ivan Petrov; and Alexei Kriv-chenya is capital in the bass buffo role of Farlaf. Best of all are the two tenors, both of whom have that insinuating, slightly nasal quality of tone so characteristic of Russian tenors in general, and present to some degree even in the best: that is, in Sobinov and Smirnov in Tsarist days, and in Kozlovsky and Lemeshev today. In our Russlan set, the opera gets off to a fine start with Lemeshev's haunting and richly atmospheric account of the two songs of the Minstrel; and in the second act Georgi Nelepp makes a considerable effect with the Finn's ballad, which is very repetitive and could easily become dull in the hands of an inferior artist. And this is the place (after my many complaints in the past) to salute the new thoroughness and enterprise of E.M.I. in giving us a truly first-rate libretto, with the text in a literal English translation and in a Russian transliteration, and particularly clear and well-informed Introductory Notes by Francis Dalvin. "Giving" is perhaps a misnomer for a booklet which costs 7s. 6d.; I wish our companies had the means (or is it the wish?) to emulate the Transatlantic generosity which regards librettos, like albums, as an integral part of the whole issue; still, no one who acquires this Russlan will regret paying a little extra for the text. By the way, I should like to support L.S.'s plea for the issue of a single-disc selection from this large-scale and unavoidably expensive set.

#### "Arabella", "Meistersinger" and "Orfeo"

Decca's complete recording of Strauss's Arabella is an almost unqualified success, and is likely to do more than many live performances for the reputation of this

underestimated opera. Of course it is not quite "as good as" Der Rosenkavalier, in the rather crude sense in which Parsifal could be described as not so "good" as Tristan, or Così fan tutte as Don Giovanni; but it has its own charm and beauty, which are most perceptively brought out in this all-Viennese performance under Georg Solti. I do not mean to imply by that adjective that all the soloists are natives of Vienna, but that they achieve a corporate echtwienerisch ensemble which does full justice both to Strauss and to Hofmannsthal. Why, by the way, do critics always make such a moral fuss over poor Zdenka's "unsavoury" behaviour, when she substitutes herself for the supposed Arabella in the arms of her adored Matteo? That the success of the ruse is as factually improbable as are the intrigues of many Elizabethan comedies is undeniable; but emotionally, as the impulsive reaction of a bewildered and love-torn adolescent, it all seems understandable enough: small wonder that poor little Zdenka, obliged to pass herself off as a boy, should behave like the contemporary Viennese equivalent of a crazy mixed-up kid! Anyhow, such qualms are unlikely to worry the discophile as he revels in the soaring and intertwining voices of Hilde Gueden and Lisa della Casa. The latter's Arabella will count, I feel sure, among the classic interpretations of recorded opera: the stream of tone, so pure and well-disciplined, is also so finely inflected that phrase after phrase is bound to haunt the listener's memory. I am glad to think that in the first edition of The Record Guide we should have made quite a fuss over the first of this singer's records to be issued in England, a pair of duets from Der Zigeunerbaron and Lehár's Count of Luxembourg; but, much as I have admired her subsequent work, I have heard nothing yet from her to equal this recorded Arabella, the last side of which is attractively filled by her radiant singing of Strauss's Four Last Songs.

I realise that, for every reader who wishes to know about Russlan, and every five who contemplate buying Arabella, twenty or more will be anxiously scanning critical opinions about the new H.M.V. Meistersinger. Wagner's great comedy, the longer and the better we know it, seems only the more inexhaustible, and it will be a sad day for music when each successive generation no longer responds delightedly to the warmth, humanity and endless invention of this score. Well, I think it can be said beyond reasonable doubt that these five H.M.V.s, conducted by Rudolf Kempe, are the best of the three available sets, and as a whole a remarkably fine achievement. Their greatest single virtue is the exquisite playing and lustrous recorded sound of the Berlin Philharmonic, Herr Kempe's passion for clarity and balance is well known, and he must surely have been displeased to find that in the first act the voices have so often, and so unrealistically, been allowed to drown the orchestral detail—for instance, in Kothner's roll-call. But, as so often happens in recorded opera, there is a great technical improvement in the later acts; one often suspects that the recording staff may have been well aware of the improvement, but

simply could not face the practical and economic difficulties involved in remaking the earlier sides.

The best members of a strong cast are Elisabeth Grümmer as Eva, Gottlob Frick as Pogner and Gerhard Unger as David. As Beckmesser, Benno Kusche is a little too self-consciously funny and, in consequence, too careless of such things as precise notevalues: Rudolf Schock is a superior Walther as Walthers go; and Ferdinand Frantz is an intelligent and warm-voiced Sachs, who could be still better if he would listen attentively to the records of Friedrich Schorr, and realise the tremendous effect that can be made with a truly solid and pure legato in this music. Though Marga Höffgen gives us a weak and clumsy Magdalene, we shall be lucky if a finer set of Die Meistersinger turns up in the next five years.

Before leaving the subject of complete opera sets, I must say a word about the various issues of Gluck's Orfeo. None of the three now available is as good as the deleted Nixa set, with Margarete Klose; or as the pre-war abridged issue on Columbia 78s with Alice Raveau. Both the R.C.A. and the D.G.G. sets seem to me frankly impossible, the former for the blowsy singing of Risë Stevens and the out-of-style approach of Pierre Monteux, the latter for the use of a German text and a heavy German bass-baritone (Fischer-Dieskau) in a role quite unsuited to him. Far better than either of these is the two-disc Columbia set which offers exquisite orchestral playing and a true conception of style under Louis de Froment; but Gluck's Paris revision is used, with a tenor hero, and the extremely high-lying phrases seldom sound comfortable even in so skilful a performance as that of Nicolai Gedda. Until the day when another Raveau or Kathleen Ferrier can give us a worthy version of Gluck's music in the original keys, the new Columbia set is certainly the one to have.

#### Lieder Recordings

The steady flow of Lieder records by Dietrich Fischer-Dieskau shows no sign of diminution; there have been so many since last I wrote on this subject that individual criticism is hardly possible. That any one singer should be at his best in so many songs is impossible; but, with due respect to the small number of obstinate dissentients over the merits of this artist, I find his level astonishingly high. It is seldom, now, that he gives way to his besetting temptation, and "blurts out" some isolated phrase or word with too heavy and too violent a tone. His accompanists, including Gerald Moore, Hertha Klust and Karl Engel, have been worthy of him; and all, I am glad to say, have been recorded by H.M.V. with that proper balance so necessary to good Lieder recording. Miss Klust reappears as accompanist to Ernst Häfliger in a Schubert-Brahms recital on D.G.G.; and, although this record too is highly enjoyable, especially the wellchosen and unfamiliar Schubert side, the piano sounds so feeble and backward that it is quite hard to believe in the identity of the pianist.

"Dischi Fonotipia" Supplement

Five years ago Mr. J. R. Bennett began his invaluable series of numerical catalogues with Dischi Fonotipia, a handsomely printed volume which was published by the Record Collectors Shop, 61 Fore Street, Ipswich, Suffolk, and is still, I understand, to be had for 16s. (plus 9d. for postage). Since then, the Oakwood Press have brought out neatly duplicated editions of his Voices of the Past series, devoted (hitherto) to the English and Italian H.M.V. acoustic catalogues. Presumably the rest of these will eventually follow; for the moment, however, Mr. Bennett has returned to his first love, and given us a Supplement to "Dischi Fonotipia", available for 10s. 6d. from the Oakwood Press, Bucklands, Tandridge Lane, Lingfield, Surrey. This is not the mere scrappy list of errata, corrigenda and addenda that might have been expected, but a really valuable and, in some respects, surprising piece of work, running to 72 closely typed

Evidently Mr. Bennett has had access to a good deal of official material concerning the earliest days of this very important company, and he has some startling news to impart to us. After an Alphabetical Index of Performers, quoting the catalogue numbers only of all published records, we find a further 4½ pages devoted wholly to unpublished material. It seems unlikely that any of these records will now turn up, but no collector worthy of the name will be able to resist the fascination of the mere titles: 16 by Anselmi, 12 by Bonci, 35 by Escalais and 16 by Russ, for example. Unfortunately, in the case of operatic selections (the great majority), the name of the opera only is known; but even these can be tantalising enough. Thus, Victor Maurel, Verdi's first Iago and Falstaff, and one of Fonotipia's prime attractions, is now known to have begun his recording career for this company with a Figaro duet (presumably "Crudel, perchè finora", for the Count was his part) with the very youthful Maria Barrientos, who long afterwards made electric records accompanied by Manuel de Falla! About the same time (late 1904) Maurel made something or other from Falstaff, which might conceivably be "L'onore, ladri", but is more likely (I should guess) to be an earlier "Quand' ero paggio", made perhaps without the help of the enthusiastic and rather tipsy-sounding studio audience who so much enliven his published 1907 version. There are three more unpublished Maurels; a "Dormi pure" (the Scuderi song which De Gogorza also sang), and excerpts from La Stella del Nord and Rigoletto.

Besides additions and corrections of various kinds, there is also an extremely valuable numerical list of matrix numbers, with dates. For the Italian recordings this list is very full, though not quite complete. Probably I am not the only collector who will feel a twinge of conscience on discovering gaps which he could have filled; for instance, I possess four of those enormous 13\frac{1}{2}-inch records by Bonci, including his "Dalla sua pace" (catalogue No. 69008), which I had not supposed to be excessively

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rare; its matrix number (here omitted) is XXPh 179. Perhaps someone else has his "Se tu m'ami" on 69018? I hope so, for the more we know about these outsize discs, the nearer we may get to the two elusive Jean de Reszkes (69000 and 69001) which are supposed to have inaugurated this series. But the De Reszkes, of course, would have been French recordings; and these had a separate sequence of matrix numbers (between 500 and 1000) which is, unfortunately, far less fully documented than the Italian series. I wonder whether the extremely accurate Mr. Bennett may not have added his mite to the general De Reszke confusion by listing (as a published title) Marie de Reszke in "O ma lyre" from Gounod's Sapho on 39076; surely the Sapho aria which she does sing (a record which several people have actually heard) is the "Chanson du pâtre", and it seems unlikely that she would have made both titles. Mr. Bennett does indeed add, with a query, under his Sapho title (that is, against 39076) "or Le Rossignol". Now I find that I have written in ink in my copy of Bauer, under Marie de Reszke, as an extra title, Gounod's Au rossignol, without catalogue number, but with the addition "accompanied by Jean de Reszke; matrix XPh 567"; and though unfortunately I cannot now recall the source of this information, I feel sure that it was clear and definite, and this is borne out by the fact that the matrix number is highly appropriate, although neither I nor (I suppose) many other people previously knew of the significance of the 500 series.

I apologise for insisting on this seemingly small point; but everything concerned with the Fonotipia De Reszkes is wrapped in such utter and absurd confusion that one does not wish the smallest fresh error to creep into the picture.

Anyhow, the author has earned the gratitude of all serious enquirers by his immense industriousness; and I hope the various companies, so far from obstructing his efforts, will realise that he is doing the very work which they themselves ought to have done long ago, and afford him every facility to complete it. With the various large programmes of Historical Reissues now in prospect, the companies, as well as the public, are liable to find themselves increasingly in the debt of just such tireless

enthusiasts as Mr. Bennett.

(Counterpoint's is devoted to Beethoven wind music—the Sextet, Octet and Rondino, brilliantly recorded, and beautifully played by the New York Woodwind Ensemble).

Aside from stereo, Capitol has been busy inaugurating its E.M.I. Capitol releases, of which there has been an enormous first series. Apparently the idea is to let Angel continue with its British Columbia pressings, while E.M.I. Capitol will concentrate on the H.M.V. line. Among the discs in the initial series are: Menuhin and the Philharmonia under Goossens in Lalo and Saint-Saëns; the Dvořák 'Cello Concerto with Rostropovitch and the R.P.O. under Boult; the Schubert Octet, played by members of the Berlin Philharmonic; Mozart's Requiem, with Kempe and the Berlin Philharmonic, soloists and St. Hedwig's Chorus; Puccini's Suor Angelica, featuring los Angeles and Barbieri, with Serafin at the helm; a Brahms Fourth with Kempe and the B.P.O.; Scriabin Preludes and Brahms Waltzes played by Bachauer. Some of these are superb interpretations, including Suor Angelica. Some are disappointing, as the Brahms Fourth, which is much too lacking in tension. Nor is Menuhin too steady a violinist these days. But with the kind of material it has to draw upon, the E.M.I. Capitol series should prove to be a distinguised one.

In the meantime the small companies are pretty active, and as in the early days of LP, they are turning their attention to material that the majors constantly avoid. It is good news to announce that Washington Records has engaged the Beaux-Arts String Quartet, a fine American group, to record all of the Haydn quartets that the Schneider Quartet left unrecorded (some thirty-odd). It will be remembered that the Haydn Society, before its financial difficulties, had recorded the Schneider Quartet in over half of the Haydn quartets. The six quartets of Cp. 9 are the first that Washington has released, on three discs. Admirable performances and very clear recorded sound make the listener look eagerly forward to the completion of the series. Washington has also engaged Artur Balsam to make all of the Haydn piano sonatas. A wise choice, for Balsam is a pianist with a clear and

finished style. A West Coast organisation has come up with a new label—S.F.M., meaning Society for Forgotten Music. Three of their discs are available. There is Chausson's Piano Quartet in A, Op. 30, played by André Previn and members of the Roth Quartet. This is a work very much in the style of the Concerto for Piano, Violin and String Quartet. Another disc is devoted to the piano music of Dussek, with two sonatas, a four-hand sonata and a Sonatina in F. The pianists are Heida Hermanns and Ruth Stoneridge. Dussek, a Bohemian composer (1761-1812), was one of the links between classicism and romanticism. One of his sonatas on the disc, the F sharp minor, is extraordinary in its anticipations of Hummel, Schumann and Mendelssohn. The others are weaker works. And two pieces that deserve to be forgotten are Glinka's Quartet in F and Mendelssohn's Quartet in E flat, brought together on an S.F.M. disc and

#### LETTER FROM AMERICA

By HAROLD C. SCHONBERG

IF the record scene was in a turmoil last month, it is now in a positive uproar. Stereo, of course. The stereophonic disc seems to have captured the imagination of the record buyer; it certainly has captured the imagination of the manufacturers. About everybody is hurrying discs to market. Such rumours! Stereo will take over the entire market in a month, three months, a year, two years. Some companies are going to discontinue making monaural discs (say the rumour-mongers). London Records has put all its eggs in the stereo basket. And so on. It is true that of all companies in America, London Records (i.e. British Decca) has the largest stereo-disc catalogue, and it has been a few months since reviewers have seen a monaural London disc. As for the components people, they are happily working with wire, magnetism, diamonds, tubes, resistors, and issuing electronic equipment by the megaton.

It may be a little too early to draw conclusions about stereo discs. One remembers the early days of LP, when there were some defects in the product that took a year or two to straighten out. The present stereo disc is a superior product, but it poses problems. It is expensive—at least, to play: another amplifier, speaker, cartridge. It poses problems in space; how many crowded New York apartments can accommodate more audio equipment, especially speakers? The disc itself is wonderful for orchestra, opera, chorus, large chamber groups, organ. It seems less happy with solo instruments or concertos, or the solo voice. For often there is drift, where the soloist is

first in one speaker, then in another. The solution might be to confine the soloist to one speaker.

And many eager beavers who are hastening to throw away their monaural collection might stop to reconsider. First of all, a monaural disc played stereophonically through two speakers provides an amazing stereophonic effect-not the true article, but surprisingly close to it. The extra speaker adds an extra dimension, and often it is impossible for an untrained ear to tell the difference between a stereo disc and a monaural disc played stereophonically. Then, of course, consider the great number of wonderful performances that LP contains and that probably will never be transferred to stereo. Anyone who discards those discs will be regretting mightily when they develop into collectors' items.

The stereo-disc catalogue so far is, on the whole, not too enterprising. Vanguard and Westminster have provided the Berlioz Requiem, and Capitol has come up with a two-disc recording of Shostakovitch's long but impossibly banal Eleventh Symphony (how that man has fallen!) conducted by Stokowski, with the Houston Symphony. Otherwise, Scheherazades, Pathtiques, Brahms symphonies and the like run rampant. There is no point going through the entire catalogue; it would take too much space. London, Capitol, Angel, Decca, Victor, Columbia, Epic—all are represented. Westminster, Vox, Vanguard and the smaller companies also have a good number of items out. Even the tiny ones, such as Counterpoint, have representative discs

played by the Westwood Quartet. The Mendelssohn is the product of a talented 14-year-old (it was composed in 1823) and is only of historical interest, as is the non-nationalistic Glinka quartet.

Decca has a disc of unusual interest and importance. It is The Play of Daniel, performed by the New York Pro Musica Antiqua conducted by Noah Greenberg. Among the vocal soloists are Russell Oberlin, Brayton Lewis, Betty Wilson and Charles Bressler. The orchestra is composed of archaic instruments of the twelfth century. That is the period of The Play of Daniel, which was composed by students of the University of Beauvais and is a link between liturgy and music drama. It is strong, forceful, and frequently exciting music, and is one of the more important releases of the year. On other Decca vocal discs are Jennie Tourel singing Russian songs, in Russian; and Dietrich Fischer-Dieskau, in Brahms' Schöne Magelone cycle, a seldomheard collection in which most of the songs are unfamiliar but none the less beautiful.

Epic has a two-disc set of the complete Ma Vlast by Smetana (filled out by a pair of Dvořák Ślavonic Rhapsodies). Clear, competent performances here. Another big set comes from Columbia. On two discs it presents Puccini's La Bohème, with leading roles sung by Antonietta Stella, Gianni Poggi and Renato Capecchi, Francesco Molinari-Pradelli leads the chorus and orchestra of the Teatro di San Carlo. The interest in this album is that it is Columbia's first operatic release in a long time. One wishes it were a better performance. Stella has a lovely voice, and one of unusual warmth and amplitude, but her technique is spotty. She is frequently unsteady, her pitch is not always accurate, and she has a pronounced waver. Nor does she make much of the role of Mimi, belting it out (as the jazz boys say) with plenty of volume but not much sensitivity. Poggi is also a yeller, and his lusty singing leaves little room for the poetry and tenderness of the music. The best work is contributed by the conductor, but it is not enough to redeem the album.

but we may still guess that Riders to the Sea will come to be accounted a major work. (Its omission from the record catalogue is surely the chief gap in the gramophone's representation of the composer.) We need not fear that Vaughan Williams' music will follow Bax's in a sensational slump immediately after its composer's death; but we may wonder whether such works as the Romance for harmonica and the Tuba Concerto will outlast their novelty.

Inevitably our present perspective concentrates attention on Vaughan Williams' probable two best symphonies, No. 4 (1935) and No. 6 (1947). Yet, though he was indeed a "late developer", he had written Silent Noon and the overture to The Wasps as well as the Tallis Fantasio by 1910. Those who come to look on Vaughan Williams from a distance more remote than ours may admire the ripeness of this early style no less than the later, tougher growths. Ars longa, vita longa: that, in this case, was our good fortune.

Lady Beecham

Lady Beecham was only 48 when she died after a heart attack on September 2nd at Buenos Aires, where Sir Thomas Beecham was conducting a season of opera.

She became Sir Thomas's second wife in 1943, and was already well-known as Betty Humby, a concert pianist of great talent. She had, indeed, been a prodigy, starting to play at seven, winning a scholarship to the Royal Academy of Music at ten and making a public appearance at Queen's Hall when she was only twelve. She studied with Tobias Matthay and Artur Schnabel.

After her marriage to Sir Thomas Beecham she appeared frequently under his conductorship, and during the war her tours in America raised considerable sums for the Children's Hospital of Great Ormond Street. One of her favourite works was the Delius Concerto, of which she made a record with the Royal Philharmonic Orchestra.

V.S.H.

#### RALPH VAUGHAN WILLIAMS, O.M.

12 OCTOBER 1872 – 26 AUGUST 1958
By ARTHUR JACOBS

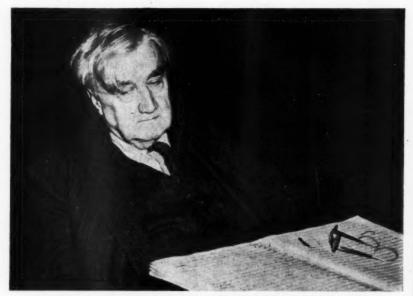
FOR many years it had been easy to sentimentalise about him—to talk of "Uncle Ralph" (showing that you know he pronounced it "Rafe"), to admire the nobly shaggy appearance, to applaud his devotion to the amateur performer and the unfashionable audience. Then there were the stories (can anyone substantiate them at first hand?) of Vaughan Williams' attitude to his own work. "If that's modern music, I don't like it," he is supposed to have said of his Fourth Symphony; and again, of a note in an orchestral part, "It looks wrong and it sounds wrong, but it's right."

Of such elements did the music-lover build his portrait of "the man behind the music", in the hackneyed phrase. It is harder, at the present moment of loss, to see the music behind the man—to assess, not in tribute but in honesty, Vaughan Williams' artistic reputation.

On a world scale, his music was not widely performed. His first substantial success, the Fantasia on a Theme of Tallis (1909) remained the only work to achieve steady currency outside the English-speaking countries. Even in the United States, his following depended much on the odd, exceptional conductor like Stokowski and Mitropoulos-who have, incidentally, left testimony in recorded form. In Vaughan Williams' own country there was strong contrast between his eminence as a symphonist and the failure of his repeated attempts to capture the professional opera stage. Again, though schools and village institutes have joyfully embraced his smaller choral compositions, the bigger structures of such works as Dona Nobis Pacem and the

Benedicite have established themselves neither on records nor in our major concerts.

Yet reputations at a composer's death, we know, are anything but a safe guide to history's verdict. We need not go so far as E. J. Dent, who, in a remarkable essay in the Musical Times on Vaughan Williams' eightieth birthday, declared that posterity might prefer his operas to his symphonies;



Dr. Ralph Vaughan Williams photographed in the Kingsway Hall, London, during the recording of one of his symphonies by Decca

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#### STEREO-THE FIRST FEW DAYS

#### A NOTE BY TREVOR HARVEY

A FEW days ago I was equipped for stereo records. Since the Editor insists that I should keep my old set-up for the time being, this means that I now have three loudspeakers and two playing - desks - cum amplifiers and the room looks like a gramophone shop. The stereo stuff is produced from corner speakers and, admirable as they are, they do need corners-and when I came to look at it, my room is strangely deficient in corners. (Actually, I do live in more than one room, but you know what I mean.) The only solution was to close a door in one corner and put a speaker there. It works wonderfully-but I can't get out when the telephone rings.

Then there is this business of where to sit. I pace out the distance between the loudspeakers, then down the room from there, plus at least a third of the distance more, according to instructions. This lands me in the fireplace. That is reasonably convenient now, but what do I do in the winter?

And what happens when I want to listen with a few friends? We can't all huddle in the ingle-nook (though, come to think of it, it might be fun on some occasions). Anyway, if I move a bit to right or left, I hear more from one speaker than the other. I see us all sitting in line, one in front of the other, which is scarcely conducive to the party spirit. And if somebody is a trifle deaf in one ear, will he have to sit slightly out of line? Domination by television seems nothing compared with this.

For the first few days of stereo listening I remained in what might be called the honeymoon stage. That is to say, I was as fascinated as any rabbit by railway trains and table tennis balls. Expresses thundered across my room, goods trains clanked from the opposite direction, my head jerked from side to side as I listened to a ping from this speaker, a pong from that. This stage, luckily for the neighbours, soon wore off. One bit of a demonstration disc still remains fun though, a recording of fire-engines leaving their headquarters, bells shrilling and clanging all over the place. The fun comes from watching the houses over the way and seeing the inhabitants throw up their windows to see the fire-engines. Most of them still do it after more than one playing of the record, though one old chap refuses to be drawn any more; he just looks a bit mystified and hovers near his window, just in case this time there really might be a fire somewhere. Stereo is certainly realistic all right.

One of the train recordings raises a pretty problem. It's on E.M.I.'s disc and they say that it was made outside their factory at Hayes. The express thunders by from left to right at tremendous speed and as a recording it's a triumph. It must have been a down train, going from Paddington to the West, as you can tell if you know on which side of the line the Hayes factory lies. But here's the problem. Anyone who does much travelling on the Western Region line knows

that it's just about there that their trains almost invariably slow down and dawdle around for a bit. I mean, how else could they count on being late at Reading? I've always known those E.M.I. engineers to be very efficient: they must also be incredibly patient too, to have caught an express that rushes by as this one does.

Decca's trains are recorded from a station platform and, comparing them with E.M.I.'s express, I noticed something that I had never realised before-that though expresses make a tremendous row when they pass through a station, the noise recedes far more suddenly than it does when you are standing by the open line. However, Decca have a lovely local that comes to a halt, with banging doors, a porter who shouts out the name of the station, and so on. What's the name of the station? You don't expect to hear that from a porter's shout, do you?

But, alas, the honeymoon days are over and I must go and listen to overtures and symphonic poems, so that I can pronounce upon them for this issue. What's more, the Editor is bringing me two different speakers which don't need corners, so that once more I shall have to start answering the telephone again. Back to the old stern times, in fact . . . well, perhaps the trains, just once through again.

DVORAK

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### ANALYTICAL NOTES

AND FIRST REVIEWS

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#### **ORCHESTRAL**

ADAM. Giselle—Ballet Music. Royal
Opera House Orchestra, Covent
Garden, conducted by Yuri Fayer.
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(12/53) (R) LXT5378 Paris Opera, Blareau (12/53) (R) LXT5378
Since the Decca version takes only one disc, why does Mr. Fayer take two? The answer is that Mr. Blareau's version is what R. G. Darrell used to call "complete" rather than Complete. Its source is the score that Henri Busser made for the Paris Opera in 1924; it is the score that is most readily available in this country, and the one that I possess. It does not represent all that we hear at Covent Garden or in other British productions; and I am told that even in Paris it is supplemented from other sources. Mr. Blareau cuts down on what it contains, but adds here and there. There are some important bits missing, for example the passage where Hilarion blows the horn, and much of Myrtha's solo. And the pas de deux in the first act, danced by two peasants, is out because it is not in the Paris score at all.

Fayer includes all these things, and several others. Furthermore he restores a great many repeats of tunes, and middle sections that are usually omitted; and this treatment, as in Dorati's splendid Tchaikovsky records, shows the music in all its true glory. I doubt if ballet-goers, or indeed the average admirer of these ballet scores, realise how mutilated Giselle, Swan Lake and Sleeping Beauty have become over the years; movements composed as carefully shaped entities have been pared down to the extent of bleeding fingernails, their real shape distorted to a jagged, badly proportioned blur. Fayer's act, in making these records of Adam's music, is comparable to the boon done by Dorati on those Mercury discs; they ought all to be taken to the hearts of everyone who loves ballet music seriously.

We cannot necessarily say that Fayer's account of Giselle is authentic; the music has been so mauled about that it is almost impossible to establish an authentic text. This is presumably the Russian Giselle, as

the Bolshoi gave it at Covent Garden two years ago (the film is slightly cut, I seem to remember). But it is a great deal fuller than the Decca one, you will by now realise, and fuller in some respects than the Royal Ballet version. One episode which is worth any company's notice is the mimed scene for Bathilde, Giselle, and Berthe, musically very worth while, and of some significance in the story (the full original scenario is given in Cyril Beaumont's admirable book, The Ballet called Giselle). I would not try to suggest that Adam's score begins to compare in musical quality with the three great ballets of Tchaikovsky, but in this performance it emerges as strong enough to rebut those feeble old charges of artificiality and paucity of invention. It stands up to reneated hearing in the theatre, and to the concentrated and repetitious listening that I have had to do before writing these paragraphs.

The Decca disc was not a brilliant recording even in its original state; it has been repressed and renumbered lately, and sounds adequate but not up to the quality of the new H.M.V. In this, the Philharmonia violins contribute some blemishes of intonation here and there, but otherwise the execution is fine, with lovely woodwind and violin solos. Fayer's approach is full of affection; sometimes I felt that he was laying too much weight and dignity on to tuttis that should still sound elegantly romantic. His score is not identical with any that we know, though in orchestration everyone seems to set certain passages with the same instruments.

Narrow pockets can happily take the little ten-inch selection recorded for H.M.V. by Irving (DLP1004); most of the plums are there. Decca gives a fulsome choice for the more capacious pocket. But if you want as much of Adam's score as possible—in fact, if you are seriously a balletomane at all—then this new pair of discs is the only possible choice. Poor maligned Adam gets his due at last.

W.S.M.

★BEETHOVEN. Symphony No. 5 in C minor, Op. 67. Overture "Egmont", Op. 84. Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Stereophonic SXL2003 (12 in., 28s. 9d. plus 11s. 2\frac{1}{2}d. P.T.).

This is what is at present a rare bird, a stereo record that we have not already met in monaural form. Strange, too, to launch Ansermet into the stereo world with a composer who is not particularly the conductor's own, when Decca must surely have a good many stereo recordings of this great



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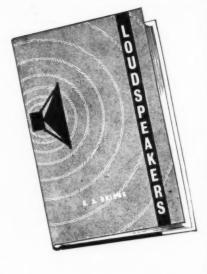
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Especially welcome when a piece has been recorded by two or three companies, played by various orchestras and soloists. This is given by "The Monthly Letter" which, for 10s per annum (post free) keeps you advised of all the latest record releases, gives you previews of those to come and contains information which makes it invaluable to the collector of classical records.

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able 1 the le But w artist in works with which he is so closely associated.

It turns out to be very carefully thought out and shows no conceivable lack of knowledge of every note in Beethoven's score: and it has been rehearsed with the orchestra to the last semiquaver and is most admirably played. Yet Ansermet fails somehow to get below the notes and to give a performance that grips you, shakes you and convinces you, as Klemperer does and as Toscanini used to do-and as Boult can do.

Why this should be is one of those things which cannot be described. You can notice that in the first movement and finale Ansermet does not keep the momentum going, you can sense that the first movement is often nervously energetic rather than powerful, you find yourself admiring the playing in the slow movement, rather than being carried along on the stream of the music. Yet nothing of this really accounts for the fact that at the end of the whole thing you do not feel that you have been through a great symphonic experience. The Egmont Overture does indeed come off very well, but this can scarcely compensate for disappointment over the major part of the

The sound has good stereo spread, yet is also well centralised. It is, however, somewhat hard and even with the top heavily cut, it lacks bloom on the strings and warmth in general. Its clarity and balance are admirable but it does need more richness.

\*BEETHOVEN. Symphony No. 6 in F major, Op. 68. Philharmonia Orchestra conducted by Otto Klemperer. Columbia Stereophonic SAX2260 (12 in., 30s. plus 11s. 81d. P.T.). Monaural: (6/58) 33CX1532.

7

This seemed to me a performance of the utmost integrity in the monaural version. The stereophonic one is even more impressive, and, of course, much more realistic. As you listen, you become conscious that the instruments are in their accustomed places, with an interesting exception to which I shall come in a moment, and that they show no tendency to move about. Stereophonically this record is a huge success. The second violins are not in their usual place. Most English conductors put them behind the first violins, on the left of the platform so that the bellies of the instruments are facing the audience. But in the old days they were usually put at the front on the right, so that the audience could enjoy visually as well as aurally antiphonal effects between the two groups of violins on opposite sides of the platform. Sir Adrian Boult is one of the few modern conductors who preserves this traditional layout, and he affirms that composers in the classical period often wrote with it in mind. The disadvantage is that the second violins cannot hope to produce so full a tone as the firsts because the bellies of their instruments are facing backwards away from the audience, and certainly for sound radio and for monaural records it would seem preferable to have firsts and seconds together on the left, producing their maximum tone. But what about binaural records? For the

first time in the world of canned music the antiphonal effect becomes a possibility. How conductors are going to react remains to be seen, but Klemperer for one seems happy to use the old layout with the second violins on his right. A passage like the opening of the Storm movement in the Pastoral certainly profits from this arrange-

BEETHOVEN. Symphonies: No. 7 in A major, Op. 92; No. 8 in F major, Op. 93. London Symphony Orchestra conducted by Edouard Vox PL10970 van Remoortel. (12 in., 30s. plus 11s. 9d. P.T.).

Vox have long been famous for giving us quantity on their records but have sometimes been criticised for doing it at the cost of quality. Here, however, they have brought off a real winner all round, probably an even better one than their wellknown Horenstein Choral Symphony disc.

The value for money is immediately apparent. Other companies have coupled two of the shorter Beethoven symphonies but only Vox have dared the 7th, which after all is no miniature, and they, as a matter of fact, have done it once before with success, with Perlea's pairing of the 1st

So let us accept the quantity and, impecunious as most of us are these days, be grateful. What of the quality?

The sound in vivid and truthful, the balance is excellent, the general acoustic is very good. This is one of the first Vox discs made in London, so let's hope it is a happy augury of more good things to

They were wise to engage the London Symphony Orchestra for this recording over here, for the L.S.O. (in case anyone hasn't noticed it) is now an orchestra of the very first class. And Remoortel is clearly a conductor who can make an orchestra play at its best. The Scherzo of the 7th, for instance, taken at a real presto, is a miracle of skilful playing, while the finale has a furious intensity, as well as the usual zest and energy. (The sound of the finale, by the way, probably benefits in this present layout by coming at the start of a side, rather than at its end.) The playing of the 8th lifts it right out of the routine performances we constantly hear, and no praise could be too high for the virtuosity shown in its finale. The pp string playing (and recording) is to be specially noted.

Remoortel is certainly a conductor to be reckoned with. He does tend now and then not to hold the rhythm of a passage firmly it is no more than a tendency and one wouldn't for a moment say he actually gets faster. It is a matter of that remorseless control, so essential for Beethoven. But his approach to Beethoven is highly impressive and I found his account of the 8th wholly acceptable-indeed more than that, for it is so fresh and vital. In the 7th, the only thing I did not greatly take to was the overdone staccato, as it seems to me, in the slow movement's opening tune: surely it wants a little more line. And though I much liked the speed chosen, I wish he had kept the

major sections flowing with an equal feeling of allegretto.

But these are only matters upon which one has personal views. You can be quite sure that here are two really outstanding

performances, very well recorded and at a bargain price.

\*BEETHOVEN. Symphony No. 7 in A major, Op. 92. Philharmonia Orchestra conducted by Guido Cantelli. H.M.V. Stereophonic ASD254 (12 in., 30s. plus 11s. 84d. P.T.).

This performance seems never to have been issued in monaural form. It proves to be a direct, straightforward interpretation with no tricks about it anywhere—and is not necessarily the worse for that, of course. Yet it does lack something in the way of distinction and hardly takes its place with the one or two most outstanding performances in the monaural list.

A little is due to the playing, which is good Philharmonia but not quite this orchestra at its remarkable best. The soft string playing at the start of the Scherzo, for instance, isn't really soft-or doesn't sound like it as recorded-and so doesn't contrast vividly enough with the forte outbursts. The solo playing has less character than we usually get from these players.

Nor does the acoustic help, for it is distinctly unsatisfactory whenever the music is loud and fast-or indistinctly, I should say, for that is the trouble. The texture is not clear enough and it tends to sound a bit

There is nothing wrong with the stereo sound itself, though some I have heard has had greater breadth of sound. But the prevailing acoustic is likely to make most listeners prefer their monaural versions of this symphony for the time being, even if they don't agree with me about the performance itself.

**★BEETHOVEN.** Piano Concerto No. 4 in G major, Op. 58. Wilhelm Backhaus (piano), Vienna Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Decca Stereophonic SXL2010 (12 in., 28s. 9d. plus 11s. 21d. P.T.).

Backhaus' approach to Beethoven needs little description by now and most readers will expect the classical type of performance, rather than one of any specially pianistic brilliance, which is once again recorded here. (The monaural record by the same artist was made on a much earlier occasion). Some of the playing now doesn't seem as big as it was and I sometimes felt that the technique doesn't allow for such clear articulation of certain passages (Backhaus is now a good way into the seventies).

Personally I found the first movement a bit dull, especially in that neither soloist nor conductor seizes the chances of more vivacity which in this movement make for contrast with the prevailing mood-the orchestra's tune after the first full climax, for instance, and the D major tune at bar 119, with the sheerly graceful piano figuration that follows. This movement is notoriously difficult to

bring off, simply because the mood is within its range so constantly changing and yet the over-all conception must have unity. have heard the same pianist achieve it to perfection one day, yet just miss it the next.) Here everyone seems to have played for safety. The finale, I thought, wasn't allowed to run along happily enough. Cadenzas played are by Beethoven in the first movement, the larger of the two he composed for this concerto, and (I think) by Backhaus himself in the finale. But altogether I don't consider this a performance much out of the ordinary run of things.

To get the illusion that the piano sound is not coming from either speaker I had to bring one up and reduce the other a very great deal (the "tilt" was far greater than with any stereo record I have yet played) and it was then perfect. On an even keel, so to speak, I was always conscious of the speaker on the right. I mention this, not necessarily as a criticism, but because at this stage of our stereo listening any experience like this seems worth recording. Most records have been satisfactorily balanced with the control set more or less dead level but it is evident that one must not be afraid to use it drastically at times.

The 12-inch format is extravagant. Even Deutsche Grammophon, who are not famous for pushing a lot of music on to their discs, have issued this concerto in a

10-inch size.

\*BEETHOVEN. Piano Concerto No. 5 in E flat major, "Emperor". Emil Gilels (piano), Philharmonia Orchestra conducted by Leopold Columbia Stereophonic SAX2252 (12 in., 30s. plus 11s. 8½d. P.T.). Monaural: (11/57) 33CX1490.

This was always a very masterful performance of the Emperor and so, of course, it remains, with a great deal of extremely powerful piano playing, an essential for a successful account of this concerto. Much of it is absolutely compelling and it cannot lightly be dismissed: but all the same, Gilels does sometimes show an insensitiveness to what is going on in the orchestra and he doesn't seem willing to show much human warmth, the quality that Solomon brings so wonderfully to all his Beethoven playing. Gilels, in fact, takes an entirely antithetical view of the work and while you are listening you must accept that-and he is likely to make you accept it, so convincing is he.

But what is difficult to accept is the piano tone, never good and, it seems to me, even less attractive in its stereo edition. It really is very clangy and lacking in steady roundness. R.F., in his original review, called it metallic and I do think that this partly accounted for his unfavourable reception of

the performance itself.

For the rest, the stereo has its qualities: a very good bass, with excellent timpani, centrally placed woodwind (and soloist likewise), and good "spread". The violas at the start of the slow movement, however, always well to the fore, now acquire almost solo status.

But in any recording of a piano concerto,

as far as sound goes, one is bound to come back to the tone of the piano itself and I really don't think that this one scores very high marks.

★BEETHOVEN. Piano Concerto No. 5 in E flat major, "Emperor". Clifford Curzon (piano), Vienna Clifford Curzon (piano), Philharmonic Orchestra conducted by Hans Knappertsbusch. Decca Stereophonic SXL2002 (12 in., 28s. 9d. plus 11s. 21d. P.T.). Monaural: (1/58) LXT5391.

Curzon takes a broad view of the first, a restrained view of the second, and in some ways, it seems to me, an unduly delicate view of the third movement. But he gives without question a commanding performance, of which the many virtues were highly

praised by R.F. last January.

The recording, always a good one, has yet not responded to the wider expanses of stereo quite as one might have hoped. The orchestral tone is everywhere very good indeed, but that of the piano has not quite all the fullness to which this, of all classical concertos, responds. Perhaps I am really suggesting that the sound is more that of a large concert hall than of the appropriate studio; if so, some listeners will consider it an advantage rather than a defect. In any event the qualities of the recording, particularly as far as internal balance is concerned, are very substantial; and so indeed are those of the performance.

M.M.

BERLIOZ. Le Carnaval Romain-Overture, Op. 9. Les Préludes-Symphonic LISZT. Poem.

RESPIGHI. Pini di Roma-Symphonic Philharmonia Orchestra Poem. conducted by Herbert von Karajan.

Columbia 33CX1548 (12 in., 41s. 81d.). "Smashing" was the word that sprang to my mind when I reached the end of this record. I usually find more adult adjectives, but here it didn't seem inept, for when you take an orchestra like the Philharmonia, a conductor like Karajan (who knows a thing or two about orchestral sound), and put them together in this sort of music, the result is likely to be—well, smashing. You almost (but not quite) forget that there are less than ten minutes of really good music on the disc (no prizes offered for the answer) and that the rest is either nothing but atmosphere and orchestral colour or pretentious pomposity.

The orchestral wizardry is to be found in The Pines of Rome, of course, and conductor and orchestra make the most of it. More than that, for besides the brilliance of the opening scene at the Villa Borghese, great poetry is displayed in the two middle pictures (the pines near a catacomb and those of the Janiculum). The two big orchestral crescendos in the work are marvellously calculated and also extremely well contained by the recording. At the fff end of the finale we should probably hear more of the violins in a concert performance, but with a recording of this sort of rumpus you can't hope for everything.

As to Les Préludes, Karajan evidently thinks it wise not to blow this work up quite as much as Liszt wanted, and I agree. These alternate bars marked ritenuto, for example, are kept going, maestoso directions are underplayed, and so on, and the whole thing is propelled onwards, very much to is advantage.

The Berlioz overture is given a most vivid performance. I do wonder if Karajan meant the pizzicato accompaniment to the cor anglais tune to be as heavy as it sounds here or whether the recording has brought it up. The recording has certainly brought up the woodwind at times: compare the bassoons' thematic entry just after the 2/4 bars with the practically inaudible oboe ditto after the f climax a bit later. But it is churlish to complain of details in a record where the technicians have in general done their work so well. T.H.

BRAHMS. Violin Concerto in D major, Op. 77. Yehudi Menuhin (violin), Berlin Philharmonic Orchestra conducted by Rudolf Kempe. H.M.V. ALP1568 (12 in., 30s. plus 11s. 81d. P.T.).

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(7/55) DGM18199 (3/56) (7/58) (R) RB16117 Schneiderhan, Berlin P.O., Kempen Heifetz, Chicago S.O., Reiner

(5/57) DGM18132 (2/58) 33CX1506 (5/58) SBL5222 Kogan, Paris Cons., Bruck Senofsky, V.S.O., Moralt

It is a surprisingly long time since there was a Menuhin recording of the Brahms Violin Concerto in the British catalogues, In recent years he has not always done himself justice, and there have been those who said his playing is not what it used to be. Be that as it may, he is at his best in this new version of the Brahms. His very first entry is wonderfully assured, and the whole of the first movement superbly done. This is dedicated playing of the highest quality, and if the finale is slightly less successful, it is more confident and polished than the playing he was giving us a few years ago. But I wish Menuhin had not been given such a forward balance. His prominence is unreal, and occasionally orchestral detail is swamped; for instance, the oboe repeat of the charming little three-four tune in the middle of the finale. I am not sure that Kempe is the ideal conductor for the sort of performance Menuhin wants to give. He cannot always follow Menuhin's rubato, and there are times when, frankly, they are not quite together. Nevertheless the orchestral playing in the tuttis is taut and exciting, and despite its deficiencies as regards balance this performance is worthy to put alongside the Heifetz and Oistrakh versions. Now that Menuhin is back in his best form, I hope he will re-record some of the other works in his repertoire, and that he will insist on a realistic balance. Balance apart, the actual quality of this new version of the Brahms is magnificent, and for me this was the record of the month.

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Madam has a reputation for being a "canny" shopper. Madam likes her L.P.'s interesting, good, a little off the beaten sound-track. For instance, romantics romantic (not gooey), and populars pleasing (not "pop"). Madam would never, but never, buy a disc that she would not like even a long time after. Madam-did you guess-buys Vox. (Sir encourages this trend. For after all, Sir foots the bill.)

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Violin Concerto, E minor, Op. 64
BRUCH
in Concerto, E minor, Op. 64
Wolfgang Schneiderhan, Violin
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Conducted by Ferdinand Leitner
DGM 19 124

BE. OXFORD STREET, LONDON, W. 1 Violin Concerto No. 1, G minor, Op. 26 Wolfgang Schneiderhan, Violin Radio Symphony Orchestra of Berlin Conducted by Ferenc Fricsay Bamberg Symphony Orchestra Conducted by Ferdinand Leitner

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I am should and tr BRAHMS. Academic Festival Overture, Op. 80. Berlin Philharmonic Orchestra conducted by Paul van Kempen. D.G.G. EPL30248 (7 in., 12s. plus 4s. 84d. P.T.).

Lovers of this delightful piece of donnish Brahms have, up till now, been obliged to buy something else in order to get what they want. The most reasonable possibility, financially speaking, was the 10-inch Telefunken backed by the Meistersinger Overture, or the 10-inch Decca backed by Brahms's Tragic Overture. Now at last the Academic Festival is available on a single EP disc, very finely recorded in an entirely sympathetic acoustic, conjuring up the spacious aula of Breslau University which honoured Brahms with a doctorate and received in return this largely gay exposition of students' songs. Paul van Kempen gives the orchestra its head in the final section of the overture, based on Gaudeamus igitur, and the largest and most festive sound Brahms ever allowed himself comes through with enormous power and punch. The woodwind playing in the fugato section is delightfully straight-faced, and the strings carry off their exultant and lofty cogitations with un-paralleled success. Whether you are a Brahms lover or not, this little disc will give ample excitement to jaded ears for a very small outlay.

★BRUCH. Violin Concerto No. 1 in G

minor, Op. 26. MENDELSSOHN. Violin Concerto in E minor, Op. 64. Ruggiero Ricci (violin), London Symphony Orchestra conducted by Pierino Gamba. Decca Stereophonic SXL2006 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Monaural: (8/57) LXT5334.

Ricci gives very good performances indeed of both concertos; caught out nowhere, even on the margin of intonation, by their technical demands in the outer movements, he manages also to communicate both poetry and impulse to the slow movements.

Indeed the monaural coupling was a strong competitor among the best of each concerto; and the sound, always good, is now further improved by qualities of spaciousness and separation. The latter quality is especially important in concerto recording; for it allows the ear to hold to the solo line against an orchestral accompaniment which might otherwise be in danger of swamping it. In the concert hall, balance in a solo string concerto is seldom ideal, but sometimes manages to deceive the ear into thinking it so largely by a geographical advantage denied monaural recording. Hence the tendency hitherto on records to emphasise the soloist in balance, often with a resulting improvement on the concert hall. Now, in stereo, the two mediums are closer; and the balance on this disc, which in the monaural version seemed sometimes to favour the orchestra, seems in the new version to be ideal.

I am not suggesting that good recording should not continue to pluck up courage and try to improve on the concert hall

where that is possible. But I am suggesting that this particular record always was a good one, and is now even better. M.M.

BRUCH. (a) Violin Concerto No. 1 in G minor, Op. 26.
MENDELSSOHN. (b) Violin Concerto

in E minor, Op. 64. Wolfgang Schneiderhan (violin), with (a) Bamberg Symphony Orchestra conducted by Ferdinand Leitner and (b) Radio Symphony Orchestra of Berlin conducted by Ferenc Fricsay. D.G.G. DGM19124 (12 in., 30s. plus 11s. 9d. P.T.).

118. 'GG. F. I. J.

Coupled as aboue:
Campoli, N.S.O., Kisch
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Ricci. L.S.O., Gamba (8/57) LXT5334

The Bruch G minor and the Mendelssohn violin concertos must be the most coupled works in the catalogue. Do people who like one inevitably like the other? The gramophone companies must think so, though personally I have no doubts where my preference lies. Schneiderhan's celestially sweet tone is ideally suited to the Mendelssohn. I think he misjudges the cadenza in the first movement, exaggerating the first note of the triplet arpeggios almost grotesquely, and slowing the tempo so much that at the orchestral entry with the first subject the conductor has to take overdrastic measures to get things moving. Nevertheless any violinist who is studying this work could hardly do better than to study Schneiderhan's performance. The ordinary listener should look elsewhere. The balance on this disc seems to me to make a travesty of the music. The orchestral violins sound muffled throughout (are they muted?) and tuttis are unutterably dull. Orchestral touches go for nothing. The oboe is especially backward, and at the repeat of the second subject over the long held E on the solo violin you can scarcely hear the oboe taking over from the solo flute. Whenever Mendelssohn gives the orchestral violins or the woodwind fragments of a main theme against a tune on the solo violin, especially in the last movement, these all-important fragments are inaudible or nearly so. I never thought to hear the noble second tune in the finale of the Bruch sound like cold sago. Not that the balance matters so much here, for Schneiderhan does not seem to have much sympathy for the work; he certainly has not the feeling for this second subject that Milstein displays. Of the four discs coupling these works, the Milstein is much the best balanced, and he gives, I would say, the best performance of the Bruch. He is well behind Schneiderhan in the Mendelssohn, and for that matter Ricci, but surely the music is more important than the performer even in a concerto, and unless the balance gives a reasonably faithful picture of the music, the quality of the performance is largely irrelevent. R.F.

> CLASSICAL LP CATALOGUE SEE PAGE 194

DELIBES. La Source-Ballet Music, Act 2.

MESSAGER. Les Deux Pigeons-Ballet Music, Acts 1 and 2. Royal Opera House Orchestra, Covent Garden, conducted by Charles Mackerras. H.M.V. CLP1195 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

La Source is the ballet for which Delibes wrote music for Act 2 and part of Act 3, while Minkus provided the rest. On this record the opening numbers of Act 2 are omitted, but from the beginning of the Divertissement all the remaining music in the Act is played continuously and in its correct order, with only one small cut. This is more satisfactory than the "selection" method which jumbles well-known pieces in any order other than the composer's. The contrasts are those originally intended, and we can hear the linking bits which are often rather good. Unfortunately the "selection" method is used for Les Deux Pigeons; we are here given the usual orchestral suite consisting of a Gypsy Dance, pas de deux for the hero and heroine (whose behaviour is somewhat nauseatingly compared with that of two amorous pigeons who seem for the most part to be making better progress), and ending with some pieces from the long Act 2 Divertissement. Messager wrote Les Deux Pigeons at the very beginning of his career in 1886. I am inclined to prefer him in his later operetta vein, the essence of which is that the music is unpretentious, deft, and slightly tonguein-the-cheek. In 1886 Messager was perhaps too young to aim low enough; he is too consciously aping Delibes. However, some of the score is inventive, and there is a fine, brazen trumpet solo, and some good tunes. The playing is stylish, and though here and there the ensemble is not quite as slick as this music requires, there is a French elan about the performance which does credit to conductor and orchestra. The recording is extremely vivid. Coincidence corner: the nice theme on which Messager writes variations is almost identical (except that it is in the major) with Grieg's Norwegian Dance, Op. 17, No. 2, published sixteen years earlier.

\*DUKAS. L'Apprenti Sorcier.

**★ROSSINI**—RESPIGHI. La Boutique Fantasque-Ballet, Israel Philharmonic Orchestra conducted by Georg Solti. Decca Stereophonic SXL2007 (12 in., 28s. 9d. plus 11s. 21d. P.T.). Monaural: (10/57) LXT5341.

This delightful account of the ballet is welcome in its stereo form, for there is no doubt of the gain in expansiveness and vivid quality, while the depth of sound is still very good. L'Apprenti Sorcier also gets an effective performance, even though Solti misses a few of the tricks. (For these, compare the Toscanini performance). Still, this is a lively account of the piece, while the ballet music is distinguished by great style, which is exactly what it wants and so often does not get.

Excellent light music to show off your new stereo equipment to great advantage.

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DVORAK. Symphony No. 5 in E minor, "From the New World". Vienna Philharmonic Orchestra conducted by Rafael Kubelik. Decca Stereophonic SXL2005 (12 in., 28s. 9d. plus 11s. 21d. P.T.). Monaural: (3/57) LXT5291.

This is a very good performance of the New World, which I had no hesitation in putting among the best few when I reviewed its monaural issue. Hearing it again I have found no reason to change my mind.

What are the gains in this new stereo form? More spaciousness and an effective placing of instruments-the brass at the start of the slow movement, for instance, and the divisi basses at its end, both feeling as if they belong to the right-hand side of the orchestra. But the depth of the sound is not as good, especially in full orchestral passages which are distinctly fuller on the older record-" more like a real orchestra", as one visitor went so far as to say. This comparison was made with identical speakers, starting both records together and turning each amplifier up alternately.

In addition, the new record has one gross miscalculation of balance, a cor anglais soloist in the slow movement who is so distant that he is most inadequately audible over the strings and is ludicrously out of balance with the other woodwind when they subsequently enter. The monaural

engineers have done better here.

This being so popular a symphony there are bound to be more stereo versions soon and it might be as well to wait and see what they are like. The present one, however, will certainly give pleasure, for its defect, the cor anglais solo apart, is only some lack of fullness and even that is only relative. Had I not made so close a comparison I might well have been satisfied. T.H.

GLAZUNOV. Piano Concertos: No. 1 in F minor, Op. 92; No. 2 in B major, Op. 100. Elena Glazunov (piano). Hamburg Philharmonic Orchestra conducted by Alois Melicher. Telefunken LGX66075 (12 in., 28s. 9d. plus 11s. 21d. P.T.).

A composer's daughter should know how her father wanted his concertos played, especially if she has performed them many times under his baton. But this by no means follows, for memory is well known as a fickle jade and if some of Mme Glazunov's slow speeds are what the composer intended, then he must have altered his mind since he settled the metronome marks. However, what certainly does not follow is that a composer's daughter is a fine pianist and I suspect that some speeds adopted here are dictated by limitations of technique.

These, alas, are very great. I do not know how old Mme Glazunov is but I imagine that she is by now an elderly lady, for this sounds like the remnants of a good technique rather than one that has never been up to scratch. Occasionally she surprises by something stylish and assured, but she is unable to keep it up, and to hear her, at times, preparing herself for a difficult passage ahead, then negotiating it with caution and no great authority, is rather pathetic.

Nor can many good marks go to conductor and orchestra, for their accompanying is often extraordinarily dilatory. But I am not going to put all the blame there: for time and again, when the solo part is mere accompaniment, Mme Glazunov seems not to be listening at all and no conductor and orchestra can play a tune when they are being jollied along so insensitively.

This is all very unfortunate, for the music itself is undistinguished and such music, of course, needs the most brilliant advocacy. I can imagine a soloist of world-calibre doing something with it. It would have been wiser to have tackled a recording of these concertos in this way-and also to have given it the best possible sound, which Telefunken have hardly done.

HAYDN. Symphonies. No. 103 in E flat major, "Drum Roll". No. 104 in D major, "London". Vienna State Opera Orchestra conducted by Mogens Wöldike. Vanguard PVL7065 (12 in., 28s. 9d. plus 11s. 21d.

(5/56) WLP5050 (3/56) CLP1066

P.T.).
Symphony No. 103:
V.S.O., Scherchen
L. Moz., Blech
Symphony No. 104:
L.P.O., Krips
Boston S.O., Munch
L. Moz., Blech
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Some of my fellow-critics (not on THE GRAMOPHONE) seem to have felt that I was a little too hard on the coupling of Haydn's Symphonies Nos. 99 and 102 made by Wöldike and the Vienna State Opera Orchestra when I reviewed it last August. I am not an obstinate person, and I should like to be able to recant. However, almost everything I said about the earlier record seems to me to apply to this one also-in fact I feel all the surer about it since hearing more recently two other Haydn recordings made by Dorati and Giulini and reviewed last month. These provide a standard both of playing and recording which neither of the Wöldike records comes anywhere near rivalling.

What these performances lack is careful and sensitive shaping of the melodic lines, in the bass and inner parts as well as the top. Take for example the slow introduction of No. 103, the Drum Roll: shouldn't the ghostly quavers in the second violins be more staccato, and shouldn't the cadential wind chords be given just a touch of crescendo and diminuendo, even if Haydn doesn't specify it? How about bars 118 and following in the finale of the same Shouldn't the bass melody symphony? again be phrased, as any sensitive singer or instrumentalist would phrase it? If one turns to this point in Scherchen's old Nixa recording one finds it beautifully managed, and by the same orchestra, or at least an orchestra of the same name.

There is little point in multiplying examples of this lack of sensitivity, but for me it robs both these works of their spirit and charm. It must be admitted that there is no very serious competition for No. 103.

The Scherchen performance I have men-

tioned is pretty unpleasant from the point of view of sound, and has a very stodgy slow movement. So too has the Blech version on H.M.V., and the Solti one on a Decca ten-inch is old and due for deletion, But in the case of No. 104 there are some excellent versions already in the field. notably Kempe's and Rosbaud's, and I really can't recommend this new recording in preference to either of those. J.N.

Totentanz, G.126. LISZT. Cor de Groot (piano), Hague Philharmonic Orchestra conducted by Willem van Otterloo. Philips ABE10033 (7 in., 11s. plus 4s. 31d. P.T.).

"terribilità" of the inspired by the frescoes of Orcagna in the Campo Santo at Pisa, is here splendidly realised by Cor de Groot and the Hague Philharmonic. The conductor, too, has entered into the spirit of the thing and he rightly sees to it that this musical fresco is not too much split up, even though variation form is at the root of the matter. There is good balance between piano and orchestra, and the hall acoustic is lively without being lavish.

**★**MOUSSORGSKY. Pictures at an Exhibition. Chicago Symphony Orchestra conducted by Fritz Reiner. R.C.A. Stereophonic SB2001

(12 in., 28s. 9d. plus 11s. 24d. P.T.). This work has been famous for its brilliant recordings since the first days of LP-as someone remarked, there has never been a dud. Now it makes a very successful début in stereo sound, to the showing off of which it is well suited. The general quality is very good indeed, clear but full, and if I did have the impression that it wasn't quite kept up over the long and loud final piece, it was no more than a suspicion. And maybe it was only a suspicion that some of the monaural versions have more depth. Anyway, if it does lack anything of that quality, there is a great compensation in the spaciousness of this sound.

As to the performance, it is good, even if it can be faulted here and there. One or two speeds struck me as a little slow (that promenade between the pictures can become tedious if Moussorgsky doesn't get a move on). I thought the saxophone player in The Old Castle a bit dull and Schmuyle's trumpet music is accurately rather than wittily played. But everything is brought off with much orchestral proficiency and easily the greatest part of it is

admirable.

To return to the recording, balance is almost invariably good, though I wanted to hear the double-bassoon in the Con mortuis piece, while in La cabane sur des pattes de poule (Baba Yaga's Hut on Fowl's Legs) greater brilliance would have been achieved had the first violins been more consistently forward. The range of sound is excellent, especially in the reproduction of soft passages-the long dying away at the end of Bydlo is a notable success.

Altogether a good, if not superb, stereo appearance of this work. And since I have pitched into RCA more than once about nt h a n, 1e d, g

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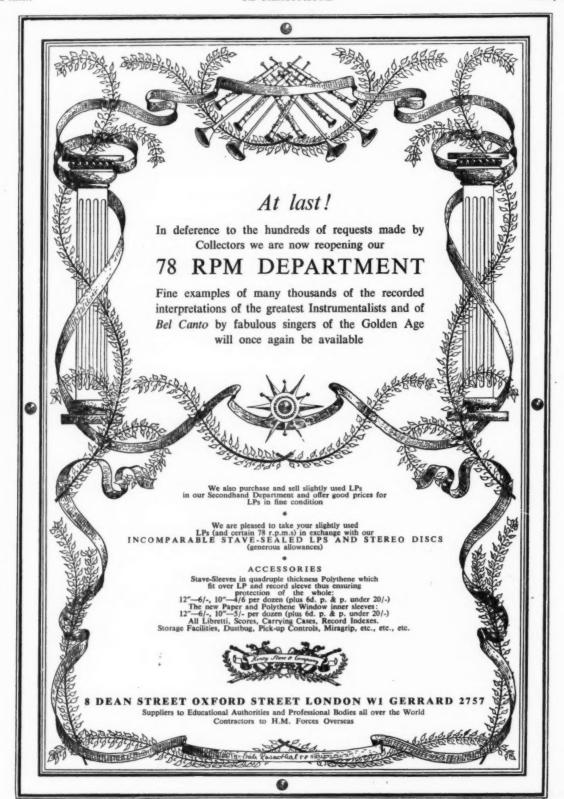
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BEETHOVEN

Symphony No. 5, 5 minor, 0p. 67

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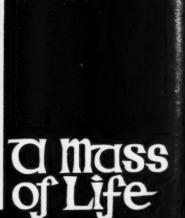
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Symphony No. 9. (The 'Great C Major')
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BEETHOVEN Sonata No. 14 in C Sharp Minor, Op. 27, No. 2 ('Moonlight') udolf Serkin (Piano) CFE 15008

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abounds i William ! their sleeve notes, let me add that this one is just what is wanted. Only I am sorry to learn that no Great Gate at Kiev was ever erected. It's one of the things I have always hoped one day to see! T.H.

PISTON. Symphony No. 3. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MRL2549 (12 in., 28s. 9d. plus 11s. 2\(\frac{1}{2}\)d. P.T.).

Walter Piston was born in Rockland, in the State of Maine, in 1894, and since 1926 (when he returned from a brief period of study with Nadia Boulanger) he has taught at Harvard. The background to his career, then, has been New England; when one compares him with such figures as Stravinsky, Bartók, even Hindemith (whom he resembles much more closely), who have been driven over the face of the earth both by circumstances and by their own inner needs, he seems positively stick-in-the-mud. But his relatively uneventful career has not meant that he has been kept out of touch with the deeper currents of twentiethcentury music. From his New England vantage-point he has been able to survey the scene, to select what he wanted in the way of new techniques and to absorb them into his own personal style. If there are local characteristics in his music, as opposed to personal ones, they are only to be found in a certain native seriousness, a mistrust of anything that could possibly be regarded as " meretricious "-a concept not in much favour today. This is reflected in the predominantly instrumental character of his output-it includes only one stage-work and scarcely any songs.

Everybody who knows Piston's music respects it; it is so eminently the work of a thoroughly professional craftsman. Nevertheless I find that even into the most laudatory studies of Piston there creeps a slightly defensive note. For example, Elliott Carter, in an article on Piston that appeared in the Musical Quarterly for July 1946 (well worth reading, incidentally), found it necessary to rebut the criticism that Piston's music lacked emotion by writing: "Moods are contrasted so skilfully that they seem like a comment one upon the other, like the thoughts of a serious man with a sense of humour who can take up a subject and see it in different perspectives." This is true, but I doubt whether it is a description that could be applied to much great music. There is something altogether too rational about Piston's music, and, in the last resort, too little inspired.

The present symphony dates from 1947, and was commissioned by the Koussevitsky Foundation. It is in four movements, basically slow-quick-slow-quick, and of them I find the slow ones, with their dignified expression of a sort of consciously inhibited romantic feeling, the most convincing. The scherzo and the finale, on the other hand, though as well made as anything from Piston's workshop, seem to me only synthetically exuberant; certainly they lack that specifically American energy that abounds in the music of Copland, Bernstein, William Schuman and many younger men.

As far as his musical personality goes, in fact, Piston might be said to be more English than American, though I'm sure this would be hotly denied by most American musicians. At any rate I see no reason why his music should not achieve in this country at least that high degree of respect which it commands in the United States, and this record should help it to do so.

Both performance and recording are very good, though owners of small and inflexible reproducers should be warned that like other Mercury recordings this one can sound harsh. Anyone interested in the vast amount of new music being produced on the other side of the Atlantic should take this opportunity of making the acquaintance of one of the key figures of his generation.

I.N.

★RACHMANINOV. Piano Concerto No. 4 in G minor, Op. 40.

RAVEL. Piano Concerto in G major. Arturo Benedetti Michelangeli (piano), Philharmonia Orchestra conducted by Ettore Gracis. H.M.V. Stereophonic ASD255 (12 in., 30s. plus 11s. 8 d. P.T.). Monaural: (1/58) ALP1538.

Anyone who thinks that stereo reproduction means two streams of sound coming at him from different places and never really mixing (like the stereophony one endures in cinemas) would do well to hear this record. The result is a placing of the soloist dead centre between the speakers, and I defy anyone to say that they can hear sound coming directionally from either source. The orchestral sound does, of course, but in a place like the long piano solo which begins Ravel's slow movement the effect of the sound apparently coming from the blank wall straight ahead of you is positively uncanny.

The only possible fault of the monaural record of these concertos was the piano tone which tended to be clangy, and I had hoped that the stereo engineers might have managed something better. But they haven't and the result is much the same. It's an instance of what a writer in these pages pointed out a month or so ago, that even with the most experienced recording companies, working in a familiar studio or hall, recorded quality is never certain, even after all these years.

But you do quickly get used to the piano tone (at least, I do) and there is no other weakness at all about this thrilling disc. (If anyone says, what about Rachmaninov's 4th Concerto?—yes, but you don't notice that much either, once Michelangeli has started to play). This is wonderful piano playing, even remarkable in an age when there are a number of staggering pianists to be heard. Gracis is a particularly deft accompanist and the performances of both concertos, but especially the Ravel, are simply not to be missed.

The stereo version releases the sound satisfactorily. I did find, by the way, that I needed to increase the output from my left-hand speaker to balance the orchestra

\*RIMSKY - KORSAKOV. Scheherezade, Op. 35. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. H.M.V. Stercophonic ASD251 (12 in., 30s. plus 11s. 84d. P.T.). Monaural: (3/58) ALP1564.

This performance was received with rave notices when it first appeared—and rightly, indeed. It is superlatively good and now sounds even more spacious and exciting in its stereo form. R.C.A., I hear, have scheduled a stereo record of Scheherezade for October (no copy received as yet) and it will have to be remarkable to beat this, above all in the imagination and vividness of interpretation. The artistry of the orchestral soloists is beyond praise: to mention only one of many, but perhaps the most outstanding, the leading clarinet's playing of the ppp grazioso tune in the third movement, really ppp and of infinite grace (Jack Brymer, presumably).

There seems to me to be just the right amount of stereophony and certain special places in this score benefit enormously from its effect. The trombone and trumpet calls in the Tale of the Kalendar Prince are an example, for they ring out from here and there just as they should, but scarcely could on a single speaker.

The full orchestral sound is a trifle overresonant, a little "hollow", for my liking, and this seems more noticeable than it does on the monaural record. Indeed, I had never noticed it before, but when I returned to the monaural for a check I realised that traces were there. The vividness of stereo may also emphasise a slight weakness.

But it remains the slightest weakness, and this record, with Beecham at his best and some well-recorded stereophony, is a "must" for those who have just acquired their stereo equipment. T.H.

ROSSINI. Overtures. "Il Barbiere di Siviglia"; "L'Italiana in Algeri". Philharmonia Orchestra conducted by Ettore Gracis. H.M.V. 7ER5097 (7 in., 13s. plus 5s. 1d. P.T.).

Splendid, exhilarating performances, excellently recorded. What more can or need be said?

J.N.

STRAUSS, RICHARD. Burleske in D minor. Rudolf Serkin (piano), Philadelphia Orchestra conducted by Eugene Ormandy. Fontana CFE15018 (7 in., 11s. plus 4s. 3\frac{1}{2}d. P.T.).

There are now a good many ways of acquiring Strauss's Burleske, that fresh and spirited work of his youth. This way, by itself on an EP, is the most economical of them, and the performance itself is full of the Serkin panache—Serkin bosh shots too, but not many of them, and only once or twice a left-hand accompaniment that was being played without understanding. The orchestral part is well played and balanced, with opening drum notes that, for once, can be distinguished. The side break might be worse chosen; side one lasts about ten minutes—good value.

All the other versions are coupled with something else. Choice of coupling may help here: my own recommendation is, very firmly, Gulda/Decca (LXT5013), a more perceptive reading than Serkin's, perhaps, one that has given me much pleasure over the last four years. It still sounds extremely well, and is backed by a superb Mozart piano concerto, K.449, in E flat, quite well played.

W.S.M.

★TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Philharmonia Orchestra conducted by Constantin Silvestri. H.M.V. Stereophonic ASD253 (12 in., 30s. plus 11s. 8½d. P.T.). Monaural: (11/57) ALP1511.

How I wish I were having to listen to monaural sound after being used to stereo all my life, instead of the other way round ! ("Why clutter your room with two speakers? This latest invention gives you it all from one loudspeaker-the gramophone industry's latest achievement "-so the advertisements might go.) Should I find it easy to say that whatever its manufacturers might say of it, it was nothing like stereo for realism? As it is, I simply cannot say how much my enjoyment of monaural sound isn't due to years of ear conditioning. Stereo sound so obviously ought to be better. Is my feeling that it often, in its present state, doesn't provide such depth due merely to the fact that, like everyone else, I have so long been accustomed to that box, whether gramophone or radio?

I played this stereo record right through without making any comparison with the earlier issue. It seemed superb-well, with a few reservations, perhaps, but none of them very serious. But I did want to compare one or two things with the monaural disc, so I put that on. I genuinely felt that the full orchestral sound had more roundness and depth. Yet am I preferring something simply because I am used to it, and is the stereo sound truthfully more like an orchestra in the concert hall? including these reflections because I think most people will experience something like them.) But when you are sitting in your room you cannot call up to your ears what a concert sound is really like: you do not know how much your ears are automatically compensating for any recorded deficiencies. (If anyone knows of a regular concertgoer who has never in his life heard radio or gramophone, please send me his address quick sharp.)

Visiting friends are all excited by the new sound and admire its vividness and spaciousness but tend to think the monaural sound more truthful. But why should I trust their ears any more than my own? This review, as you will have noticed, is as full of self-questioning as anything Tchaikovsky ever

Silvestri's performance, of course, is the mixture as before: in so many ways utterly brilliant, yet mannered in its first two movements to an exasperating degree. But let's not go into all that again. I think the stereo sound at least as good as any I have so far heard. If it does seem less rich, it has more spread and there is no attempt to use Tchaikovsky's music to show off stereo. (All the companies whose



Constantin Silvestri (E.M.I Photo

records I have heard have been very good about this.) The whole balance is admirable, in fact. If you have invested in stereo you will be happy with this (if you are happy with Silvestri).

I might add that if you are not happy with Silvestri, Decca have announced a stereo release of Argenta's performance of this symphony, which issue was very well received in its monaural form, especially for the vividness of the recording. T.H.

★TCHAIKOVSKY. Overture "1812", Op. 49. Capriccio Italien, Op. 45. Marche Slave, Op. 31. London Symphony Orchestra conducted by Kenneth Alwyn. Decca Stereophonic SXL2001 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

This is all loud music; or at least it certainly has its share of loud moments. It would seem to be a good programme for showing off the new medium (not only in consideration of the more massive passages); and as a programme it is helped notably by 1812 being allowed to conclude a side, as it clearly must a programme.

It must a programme, really, simply because nothing bearable could reasonably immediately succeed it; especially as here the concussive conclusion lays it on in no uncertain manner. Primary assistance is provided by the band of the Grenadier Guards; secondary assistance by artillery practice, a festival of campanology, and (surely?) the grand organ. This combination should be, and is, shattering; but, even so, the virtues of the recording are perhaps more readily perceived in some quieter moments—particularly in the *Italian Capriccio*, which reproduces the music in places with quite startling clarity.

The clarity is assisted, throughout, by the nature of the performance. Kenneth Alwyn has secured exceptionally good playing from the London Symphony Orchestra; the woodwind, in particular, shape their phrases most beautifully, and with first-class ensemble. Occasionally this last virtue is only just arguably present in a few of those appallingly tricky triplet accompaniment figures in the opening sections of the piece; occasionally, too, a mild vibrato in some of the cornet and trumpet tone results in a less

precise effect than the neatness, otherwise, of the playing deserves to achieve. But these are isolated moments, wholly overshadowed by much more important virtues elsewhere,

The shaping of the music as a whole is very good, too, with a broad introduction to the Capriccio (making the triplets doubly difficult!), and effective dovetailing of the various tempos both in this piece and in the overture. In every respect, in fact, this is a first-class record.

M.M.

★TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Jascha Heifetz (violin), Chicago Symphony Orchestra conducted by Fritz Reiner. R.C.A. Stereophonic SB2002 (12 in., 28s. 9d. plus 11s. 2½d. P.T.), Monaural: (12/57) RB16038.

Of the quality of Heifetz's performance of this concerto there is no need for me to write, for it is supreme, and has been praised as such when the monaural version appeared. But about the stereo recording there is something new to say.

I am in no doubt that in this recording the monaural engineers have captured a far better tone than their stereo brethren. The comparison seemed to me fair, for the speakers used on both set-ups are identical and the amplifiers basically the same. But both Heifetz's tone and that of the orchestra are plain scraggy compared with what the monaural gives me. The placing is good, the soloist being well centralised and the orchestra properly disposed, but the lack of quality makes this a stereo failure. The Campoli stereo version of this work is due

for release by Decca during October.

Incidentally, R.C.A. have gone out of their way to send a copy of their sleeve note, which they had far better have hid from me. I spare you the American writer's description of the music but you might like to know that "the possessor of this album holds in his hands a musical document of historical importance, a vessel containing a potent distillation of what is noblest and loveliest in human spirit and human achievement, and the means of evoking that loveliness whenever his own spirit hungers for it". And so on.

TCHAIKOVSKY. Swan Lake—Ballet Excerpts. Royal Opera House Orchestra, Covent Garden, conducted by Jean Morel. R.C.A. RB16070 (12 in., 28s. 9d. plus 11s. 24d. P.T.).

This is much the same selection as that played by the Philadelphia Orchestra under Ormandy, a disc I reviewed a month or two back. But I was glad to find a few welcome deviations from the obvious. Space is found for rather more of the Act 2 music, the best in the ballet, including the splendid C sharp minor "Scéne" during which the swans first appear and Odette pleads with Siegfried. Of the national dances in the Third Act, instead of the Spanish Bolero and the Mazurka we are given the splendidly vulgar Neapolitan Dance (not, I think, usually danced at Covent Garden) with its cornet solo very well played. The Covent Garden orchestra does not sparkle with quite the

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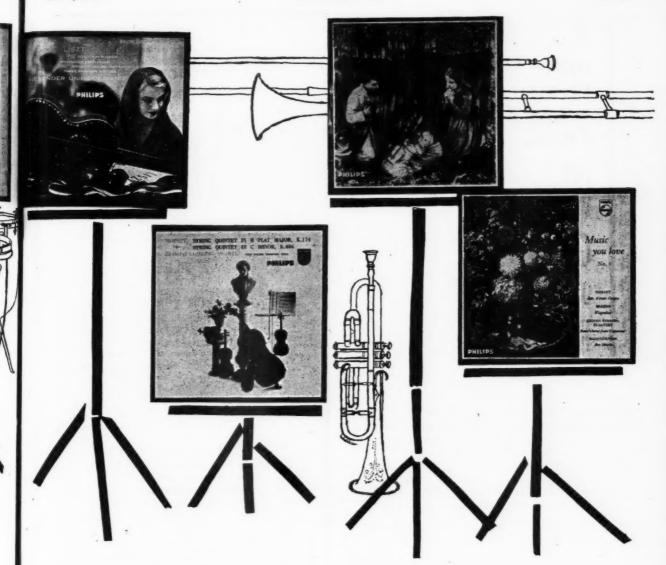
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brilliance of the Philadelphia, and the playing on the whole is less polished. Nevertheless much of it is very good. I thought the famous B minor Swan Theme started too slowly and that the subsequent changes of tempo (not all of them marked by the composer) were exaggerated, but the equally famous violin solo pas de deux is beautifully played. The recording quality is brilliant though rather hard. R.F.

ALBERT WOLFF. Overtures: Si j'étais roi (Adam); Le domino noir (Auber); Zampa (Hérold); Donna Diana (Reznicek); Pique Dame (Suppé); The Merry Wives of Windsor (Nicolai). Paris Conservatoire Orchestra conducted by Albert Wolff.
Decca LXT5421 (12 in., 28s. 9d., plus 11s. 2½d. P.T.).

★Decca Stereophonic SXL2008 (12 in., 28s. 9d., plus 11s. 2½d. P.T.).

This is the first simultaneous issue of a record in both stereo and monaural forms to reach me and provides some interesting comparisons. The start of the Merry Wives overture, for instance, where the melody begins in the 'cellos and travels up through the strings until the violins have it. Put both versions on the stereo set-up and, good as the monaural sound from the two speakers is, the clear sense of movement of the melody as it is handed from one string instrument to the next is a real gain in actuality (but it is not in the least overdone). Again, the violin at the start of Si j'étais roi, instead of coming vaguely from the middle, clearly sounds where it ought to sound.

The general quality of sound is about the same from both discs, bright and clear, as is appropriate to this sort of music, a bit lacking in fullness when the whole orchestra gets going. So any sense of depth which I have suspected stereo may sometimes lack is not evident when comparing these two discs—the monaural one lacks it equally.

The playing is lively and good (except for a very momentary woodwind lapse in Zampa), though a very sedate tempo is adopted for Donna Diana. I haven't a score handy but if my memory is right, Reznicek marked it so schnell wie möglich (as fast as possible) and this dainty speed isn't at all that. But the lively and very stylish playing, which is exactly what these overtures need, should give pleasure whichever form of the record you acquire. T.H.

MEXICAN RHAPSODY. Sones de Mariachi (Blas Galindo). Huapango (Pablo Moncayo). Homenaje a Garcia Lorca (Silvestre Revueltas). Tribu (Daniel Ayala). National Symphony Orchestra of Mexico conducted by Luis Herrera de la Fuente. H.M.V. CLP1193 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

Well timed to coincide with the actual visit to London of the National Symphony Orchestra of Mexico and its conductor, this excellently recorded release offers four characteristic examples of compositions from that musically little-known country. The most established composer here is Silvestre Revueltas (1899-1944), who was a

mature enough artist to be able to view his beloved native culture objectively, and whose broad human sympathies led him to throw in his lot with the Spanish Loyalists This Homage to during the Civil War. Spain's great poet (written in 1936) consists of a mockingly bizarre Dance, an affecting Lament (featuring a trumpet solo over long ostinati), and an engagingly highspirited finale full of rhythmic quirks. The instrumentation is strange-piccolo, E flat clarinet, two trumpets, tuba, two gongs, xylophone, piano, 1 and 2nd violins and bass-yet one is not conscious of any lack of "middle". Revueltas's pupil Ayala, born in Yucatán in 1908 of Indian blood, is represented by a short work (first heard in 1935) which evokes three pictures of ancient Mayan culture. His attractive score utilises several native percussion instruments and pentatonic melodies. (A black mark to the sleeve-note translator, who talks of "pentaphonic" musicpresumably an improvement on stereophonic ?)

Blas Galindo, also of Indian birth, studied with Chavez (Mexico's leading musical figure) and Aaron Copland. His Sones de Mariachi, first performed in 1940 (when he was in his thirtieth year), is based on three son melodies, and translated into terms of the full orchestra the kind of music played by the itinerant peasant mariachi bands. It is exceptionally brilliantly scored, with many fascinating cross-rhythms, but it becomes a bit repetitious at the end. There are several tape-joins in the recording of The Huapango (1941) of the this work. youngest of these four composers, the 44year-old Pablo Moncayo, is the only piece we have had on disc before-and a very bad recording it was too. It is a stylisation of the huapango dance form found on the Veracruz coast, and is based on three traditional melodies. There is rhythmic vivacity in plenty, but the melodic and harmonic thought may be found excessively ingenuous.

All in all, a most interesting disc for those with a taste for the exotic. I must just express my astonishment that a sleevenote by one of the foremost authorities on Mexican music should be issued with two wrong dates, putting the *Huapango* ten, and the *Tribu* twenty, years too late. L.S.

# CHAMBER MUSIC

BACH. Concerto in A minor for flute, violin and harpsichord, BWV1044. Harpsichord Concerto in A major, BWV1055. Sonata in C major, BWV1037. Richard Adeney (flute), Granville Jones (violin), Philomusica of London directed by Thurston Dart (harpsichord). London L'Oiseau-Lyre OL50168 (12 in., 28s. 9d. plus 11s. 2‡d. P.T.).

This is a pleasant and interesting disc, but it cannot fail to give the impression that the bottom of the barrel is now being scraped. All three works here recorded are in some way arrangements: the Triple Concerto perhaps by W. F. Bach, the Harpsichord Concerto probably by J. S. Bach, and the Sonata in C major certainly by R. T. Dart. An uneven work, the Triple Concerto derives not surprisingly from various works originally intended for harpsichord solo or for pedal harpsichord. In his sleeve note Mr. Dart talks of a "pedal clavichord" which, if it existed, would be an ideal practice instrument for light-footed organists.

The Harpsichord Concerto used to be performed by Tovey as a Concerto for Oboe d'amore, and he maintained that "every point in this concerto demands awind instrument". Nevertheless, here it is, extremely well performed, on a magnificent Goff harpsichord, and in general both this work and the Triple Concerto are better played and recorded than in the previous issues on Ducretet-Thomson, H.M.V., and Vanguard.

Many theorists and practical men of Bach's time advocated orchestral performance of suitable chamber-music compositions, and it is fascinating to hear how this works with the C major Sonata. The experiment is successful, but it was a pity to lop off the final gigue. If you must have the work in its original form, you will find it superbly played by Oistrakh, father and son, on D.G.G. DGM18393. D.S.

BEETHOVEN. Violin Sonatas. No. 8 in G major, Op. 30, No. 3: No. 9 in A major, Op. 47, "Kreutzer". Nathan Milstein (violin), Artur Balsam (piano). Capitol P8430 (12 in., 30s. plus 11s. 8\frac{1}{2}d. P.T.).

It is clear from this record that Milstein and Balsam could produce a splendid set of Beethoven sonatas, supposing it be thought that there is room for another when splendid sets by Schneiderhan and Kempff and by Grumiaux and Haskil (almost complete) can be had already; not to mention the patchy but at times wonderful Heifetz set. Balsam has already recorded these sonatas with Fuchs, but the balance and recording quality on the new disc do far more justice to his great abilities. Indeed performance and recording are such that one hopes that this Milstein-Balsam partnership is a lasting one. Their performance of the Spring Sonata has been available in America for several years. Milstein has excellent tone, musicianship, technique; he is an eminently sensible artist. I found myself wondering why his Kreutzer somehow makes less impact than that of Heifetz. Is he perhaps too sensible for this work? There is just a shade more character about the way Heifetz and Moiseiwitsch set about this terribly difficult work, and an extra touch of fire and excitement too. But as regards quality this new disc is to be preferred to the Heifetz.
Milstein and Balsam are treated as equals. The start of the middle movement of the G major sounds as the composer wanted it to sound: a piano solo with the violin accompanying. And how beautifully both of them play this movement, and indeed the whole sonata.

BIBER. Partita No. 7 in C minor. Emil Seiler, Ilse Brix-Meinert (viole d'amore), Johannes Koch (viola da gamba), Horst Stöhr (double bass), Walter Gerwig (lute), Karl-Egon Glückselig (harpsichord). D.G.G. Archive EPA37113 (7 in., 12s. plus

4s. 81d. P.T.).

Around 1700, Heinrich Biber published in Nuremburg his Harmonia artificiosa-ariosa, a collection of suites or partitas for two instruments and basso continuo. In this beautifully-recorded performance of the seventh Partita, the continuo has been most amply and imaginatively realised, with gamba (doubled at the lower octave by a small bass) and both lute and harpsichord. The resulting richness and contrast in continuo combinations is a lesson in sound to the purveyors of mass concerti grossi, which are usually made to go through their paces with only a single harpsichord as support. Yet there is another novel feature about this disc, and that is the appearance of two viole d'amore in partnership. These musical double-acts often turn out to be surprising, for the whole appears much more remarkable than the putative sum of the parts. The same is true of two lutes, for the twin sonority of these instruments is much more captivating than one would suppose. In this recording, the two viola d'amore players have a great time with Biber's fanciful and ornamental writing. The tone of the instruments is lush and persuasive, the music reminiscent of such early Italians as Marini, Salomone Rossi, and the elder Vitali. The attraction of the viola d'amore for Biber can be seen in his extant violin music, for he contrived to produce strangely vibrant chords from deliberately mistuned instruments. He even wrote a duet for one violin, with each part on a separate stave! The viola d'amore, with its extra strings and its predispositions to chordal passages, suited his purpose admirably, but it must be borne in mird that the viola d'amore he knew did not possess the sympathetic strings which characterised later instruments. The seven movements in this Portita are all wellknown dances, with the exception of the Trezza, a courante-like movement used in several of Schmelzer's ballets. Admirers of the baroque would do well to invest in this splendid disc. D.S.

DVORAK. String Quartet No. 6 in F major, Op. 96, "American".
ACEK. String Quartet No. 2,
"Intimate Pages". Vlach Quartet
(Josef Vlach, Vaclav Snitil, violins;
Josef Kodousek, viola; Viktor Moucka,
'cello). H.M.V. ALP1622 (12 in., JANACEK. 30s. plus 11s. 84d. P.T.).

Dvorak Quartet:
Gri'ler Ct.
Koeckert Ot.
Janacek Quartet:
Smetana Qt. (1/51) LXT2530 (1/56) DG16001

In regard to both playing and recording the Vlach Quartet's performance of Dvořák's F major String Quartet leaves its competitors far behind. The Grillers were in many respects excellent, the deleted Hollywoods better, the Koeckerts not in the running at all: but now we have a rhythmic vitality, an expressiveness-though some may find it excessive here and there, but not this critic-a careful observance of all the dynamic markings, and a polished style,

which are wholly admirable.

Tonally this disc takes a high place among quartet recordings, there is never an ugly sound. A.P. said in his review last month of Janacek's astonishing, and often beautiful, second string quartet "Intimate pages", that the recording did not quite do justice to the great tonal beauty and dynamic range of the Smetana team. Certainly the first violin has too many "glancing" passages for one's comfort. The present recording, avoiding this, is indubitably superior, also, in warmth and beauty of tone, and the disc can, in all respects, be most highly recommended. A.R.

Concerto Grosso in \*HANDEL. A minor, Op. 6, No. 4. \*MOZART. Serenade No. 13 in G major, K.525, "Eine Kleine Philharmonia Nachtmusik". Orchestra conducted by Otto Klemperer. Columbia Stereophonic SBO2751 (10 in., 22s. 3d. plus 8s. 81d. P.T.). Monaural: (3/57) 33C1053.

As I put this on the turntable I thought to myself that a string orchestra would probably gain very little from stereophonic treatment. Before I had been listening for a few moments, however, I was amused to be reminded that Klemperer is one of the few conductors left who still deploy the second violins on their right. (The only others, as far as I know, are Bruno Walter and Sir Adrian Boult).

It might have been a good idea to have mentioned this on the sleeve, for the practice of lumping all the violins together on the conductor's left has now become so general that many listeners may easily wonder why on earth the second violin sound is coming so clearly from the right-hand speaker, and even think the balance is wrong.

The record shows clearly the great advantage of Klemperer's lay-out, for, as Sir Adrian has so often pointed out, classical music is full of passages where a phrase on the firsts is answered by one on the seconds and this antiphonal effect, intended by the composers, is lost in the lay-out prevalent nowadays. It is odd to have this proved by

a gramophone record.

There is no doubt that the delight of listening to the Philharmonia strings under Klemperer (and delight is the only adequate word for it) is enormously enhanced in the Handel by the vigorous fugal entries coming from the firsts over there and then the seconds over there. Yet there is no lack of middle in the placing of this admirable sound, for the viola leads come in somewhere between the two speakers and the bass binds the whole texture together extremely well. Fugal writing would seem to be a "natural" for stereo.

The performances themselves will need no further praise from me-at least, not by those who have heard the monaural record. Anyone who still thinks that Klemperer cannot bring off light Mozart with a smile and grace should listen to this performance of the Nachtmusik. But, indeed, the whole

thing is a pleasure to own and it is a great success in its new form. T.H.

HAYDN. String Quartets: No. 72 in C major, Op. 74, No. 1; No. 74 in G minor, Op. 74, No. 3. Amadeus String Quartet (Norbert Brainin, Siegmund Nissel, Peter Schidlof, Martin Lovett). H.M.V. ALP1592 (12 in., 30s. plus 11s. 84d. P.T.).

These two quartets were written in Vienna in 1793, that is, between Haydn's first and second London trips. Both are new to our LP Catalogue, and as they are splendid works this record is very welcome. The C major has a closely argued, almost symphonic first movement, a light-weight slow movement and a very fast finale which must be extremely difficult to play. In my score the minuet is marked allegretto, but this marking seems so out of character with the music that I suspect (and hope) that it is wrong. I was glad to hear it taken at a good brisk allegro on this disc. All this C major quartet is played with distinction. The G minor is perhaps a shade less successful, notably at the start of the first movement, where the rhythm takes a little time to settle down. This is a difficult opening in every sense, for the players because the unison crotchets seem to want to go faster than the subsequent triplet quavers will allow, and for the listener because he naturally assumes he is listening to the first subject and only discovers later that the octave theme is a mere introduction. The construction of this movement is of great interest; also Haydn's attitude to the key of G minor. Once or twice he seems to be remembering Mozart's bitter-sweet chromaticisms in this key, but generally Haydn's G minor music is utterly different from Mozart's, more forthright and less introspective and yet with a touch of ambiguity of its own. There is a celestial slow movement in the remote key of E major, and here I thought the players did not quite penetrate the mystery of this miraculous music. But any momentary roughnesses in the playing of this quartet need not deter anyone from buying this enjoyable record. The quality is excellent.

MENDELSSOHN. Trio No. 1 in D minor, Op. 49. Trio Santoliquido. D.G.G. DG16107 (10 in., 22s. 3d. plus 8s. 8d. P.T.).

Rubinstein, Heifetz, Piatigorsky (11/52) ALP1009
Trio di Bolzano (6/56) PL9160
Beaux Arts Trio (1/58) PMC1040

If I had to play Desert Island Discs with piano trios, I should start inevitably with the Archduke and the Schubert B flat. Shortly after them, for reasons as much personal as qualitative, come the Ravel trio and the Tchaikovsky in A minor. And before any trios by Mozart or Haydn or Brahms I would select Mendelssohn in D minor, a piece that I've often played, and fairly often heard, and always loved very intensely. The C minor Mendelssohn trio is a beautiful piece too, much underrated, for which reason the Vox coupling of the two together is sensible, and would be my first recommendation on strictly musical grounds if the recording were not so stuffy







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and lacking in presence. But the D minor is the one of the two Mendelssohn trios that makes friends most easily, and its material is strong enough to keep them; mature Mendelssohn at his most engaging

and spontaneous.

The new D.G.G. version is the only one to offer the D minor trio by itself; and that would be a point in its favour for wary collectors if it did not involve the engineers in an undesirable and off-putting turnover half-way through the second movement. The Italian players, Arrigo Pelliccia, Massimo Amfitheatrof, and Ornella Puliti Santoliquido, are extremely capable; I would rank them above the Bolzano or Beaux Arts groups in sheer accomplishment and musicality; the only drawback to be noticed is in Mendelssohn's quick rhythmical tunes which Miss Santoliquido is no more able to make sound vigorous without smugness than her rivals. Rubinstein is exempt from this weakness, but his performance is in a class by itself; the H.M.V. version indeed is played throughout with dazzling poetry; but the piano sounds backward (so it does in the Beaux Arts), and the acoustic is rather wooden, and the sound in general a trifle out of date-a historic recording all the same. The level of the new D.G.G. discouraged me in the first movement; the right level for the opening was much too soft for the second subject, and made me suspect fiddling in the control room.

MOZART. Serenades. No. 6 in D major. K.239, "Screnata Noturna". No. 13 in G major, K.525, "Eine kleine Nachtmusik". Berlin Philharmonic Orchestra conducted by Karl Böhm. D.G.G. DG17101 (10 in., 22s. 3d. plus 8s. 8d. P.T.).

Coupled as above: Vienna S.O., Moralt Philomusica, Dart Vienna S.O., Moralt (12/54) ABR4018
Philomusica, Dart (4/58) OL50162
This is the third pairing of the Little Night-Music and the Nocturnal Serenade, and high time to assess their respective merits. The first work calls for no detailed discussion, for it is perhaps the best-known of all Mozart's serenades, and is firmly enough established in the repertoire of every orchestra for a bad performance to be unthinkable. Yet the three versions of this particular coupling present Eine kleine Nachtmusik in two different forms: Moralt and Böhm stick to the traditional four movements, whereas Dart supplies as a plausible substitute for the missing movement the Minuet and Trio from a posthumous Piano Sonata, K.498a, transposed down from B flat to G. So the first thing to decide is whether you really must have that extra movement. If you must, then your choice is made for you, and you will not be disappointed, for the Philomusica performance is a very good one. Moralt's is less subtle, while Böhm is in some ways better than either of the others. He brings to the work a classical elegance and charm, a spaciousness of movement, that makes it

sound like a new work, no matter how many The Serenata Notturna calls for weightier consideration, for its concertante pattern

times we think we have heard it.

makes it a more than usually difficult work to balance. Here is a comparison of the main features of each recording, movement by movement:

I. Moralt's very deliberate tempo is made to sound even slower than it really is through the heavy reverberation of the hall. The drum-taps are almost inaudible as such, and recall nothing more definite than the nonchalant shaking of a thunder-sheet in the wings of a large and empty theatre. Dart adopts a brisk tempo, so that we have the impression of a quick march, and this causes the violin solos to sound rather hurried and uncomfortable. The timpani (specially made small ones struck with replicas of eighteenth-century sticks) are clearer than Moralt's, but still not clear enough. For the ultimate in clarity we have to go to Böhm, whose golden-mean tempo seems to suit the movement perfectly. The soloists have time to breathe, and the detail of the score is admirably realised. I thought the passage near the end of the movement, for pizzicato strings and timpani, quite magical and unforgettable.

II. Moralt's Viennese people have poor ensemble here, and the staccato quavers near the beginning are as much to blame as the semiquavers in thirds which round off the Trio. Both of these features are better in Dart's performance, though for some unaccountable reason the first chord of all sounds rather sour, as if the players began before they were really ready. This same D major chord, incidentally, improves in intonation each time it is repeated. Böhm's tempo here is steadier than either Moralt's or Dart's, and the total effect is extremely supple and graceful. In the Trio section, the runs in thirds are beautifully together.

III. This skittish finale is rather laboured in the Viennese performance, as if it were the last item in the last session of an eighteen-hour day. The players get off to a bad start at the 2/4 section following the Adagio. The Philomusica adopt a slightly slower tempo than the Viennese, and their leader plays the rhythm of the Adagio's opening correctly-that is to say, not as printed. I find the drawback here is the balance, which is so much in favour of the violins that the double-bass is at times hardly audible. In Böhm's version, the balance is perfect, and the final Allegro brilliant and bouyant. I liked especially the cheeky solo violin at the beginning of the E minor section. To my mind, this is by far the best all round performance of the Serenata

MOZART. Serenade No. 9 in D major, K.320, "Posthorn". Four Minuets, K.601. Three German Dances, K.605. London Mozart Players conducted by Harry Blech. H.M.V. CLP1209 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

Suisse, Maag Stuttgart P.M., Remoortel Bavarian Radio Orch., Leitner (6/52) LXT2671 (11/57) I L9890

(11/57) DGM19088 (1/58) ABL3174 Concertgebouw, Beinum Hitherto my recommendation for the Posthorn has been Leitner's D.G.G. recording. or van Beinum's on Philips if you want an acceptable version of the Symphony No. 29

as a bonus. However, this new record by Harry Blech and the London Mozart Players makes a very plausible claim to be put at the head of the list. In the past I am afraid I have often had to say that I found this group's playing stodgy and unpointed, but (for whatever reason) that doesn't apply The brisk outer movements are played with great spirit; the two minuets are not allowed to become lumpy, in spite of their full scoring; and even the andantino fifth movement, which seems to bring out the latent sentimentality in so many conductors, is kept moving gently but firmly onwards. It is a pity that there was no room for the repeats in this movement, but the dances Blech has chosen for his fill-up justify even this sacrifice. They are musically much more varied and entertaining than the set of twelve (K.568) which he recently coupled with his recording of the Jupiterand the orchestra seem to sense this, for they play them in a much livelier fashion.

The recording also seems better than some H.M.V. have given Blech in the past. The inner string parts are unusually clear; the woodwind balance is realistic for once, and only the timpani lack definition. Altogether this record gave me great pleasure, and if there are one or two points of detail in which Leitner scores I doubt whether they weigh very heavily against a saving of six shillings and the fact that Blech gives us the dances as an extra. One thing I must protest at, though, is the absence of scrolls between movements; I should hate this to become a habit with recording companies. The same recording of the Three German Donces is also available as an J.N. EP45, H.M.V. 7EP7065.

MOZART. String Quintets. K.174 in B flat major: K.406 in C minor. Budapest String Quartet (Joseph Roisman, Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, 'cello) with Walter Trampler (viola). Philips ABL3205 (12 in., 30s. plus 11s. 9d. P.T.).

In some of the Budapest Quartet's previous Mozart recordings there has been a certain streamlined ruthlessness that I found most unlikeable, but I'm glad to say that there is much less of it on this record of two quintets. True, accents tend to be percussive rather than genuinely rhythmic, and at times a theme is phrased perfunctorily, but in general it is a very good account of the music—and particularly of the C minor quintet, K.406. This is the key Mozart uses for a certain mood of sombre grandeur; think of the piano concerto and the piano sonata in C minor, for example. In this quintet he is at his most serious, giving us an impassioned first movement, a richly textured andante (in E flat), and a sardonic final set of variations; even the minuet and trio make self-conscious use of canon, both direct and inverted. The specific gravity of the music suits the style of playing the Budapest Quartet bring to it-accomplished, forceful-and this side adds up to a memorable experience. If the other side is something rather less, this is at least partly because the music is intrinsically

exciting. The recording is clear and forward; a slight hardness in the upper reaches can easily be mollified. J.N.

NAUMANN. Andante and Grazioso in C major. Bruno Hoffmann (glass harp), Gustav Scheck (flute), Emil Seiler (viola), August Wenzinger ('cello). D.G.G. Archive EPA37110 (7 in., 12s. plus 4s. 8½d. P.T.).

Johann Gottlieb Naumann (1741-1801) might never have been able to pursue his musical studies in Padua, with the great Tartini, had it not been for the generous support of an English musician resident there. Once these initial studies had been completed, the way ahead was reasonably secure for one as interested in the stage as Naumann. Among his many operas was one based on Calzabigi's Orfeo, but translated into Danish, and this Orpheus og Euridice is usually considered the first substantial opera with a Danish libretto. Although Naumann had little time to spare for writing chamber music, he was presumably moved to compose this charming Andante and Grazioso for the blind girl virtuoso of the armonica for whom Mozart wrote his famous quintet. Naumann's composition antedates Mozart's by just two years. In this recording, the admirable Bruno Hoffmann is well supported by three excellent colleagues, Scheck (the flautist) using an authentic early instrument with only six keys. Although the music is not great, it is pleasant enough to make this disc more than a mere curiosity.

SMETANA. String Quartet No. 1 in E minor, "From My Life". Janacek Quartet. D.G.G. DG17098 (10 in., 22s. 3d. plus 8s. 8d. P.T.).

(4/54) LXT2876 (8/57) PL10190 Vegh Qt. Endres Qt. Last month A.P. was reviewing a couple of Janacek quartets played by the Smetana Quartet, and here I find myself confronted with their opposite number-just about as opposite as you can get, except that D.G.G. haven't put both Smetana's string quartets on to a single disc, which is what Supraphon managed with Janacek's two. It's not just a desire for symmetry that makes me wish they had managed it, for the fact that both the rival versions of Smetana's E minor quartet occupy only one twelve-inch side will certainly deter some people from choosing this new one-and quite rightly, for if Decca could get the whole work on to a single side in 1954 there can hardly be any technical reason why it should not be done now.

If we are going to take value for money into account, then, we shall probably choose the old Vegh Quartet version. I entirely agree with what A.P. wrote about the relative merits of the Vegh and Endres recordings; the latter is thick and lacking in nervous energy in comparison. But if we can afford to disregard matters of economy then I think this new version must be recommended as the best available. The Janacek Quartet play throughout with greater breadth, greater warmth than the Veghs. And this is not simply a matter of

the quality of recorded sound in the two versions, although in fact the new one is considerably richer. To get an idea of the difference in approach compare the way they tackle the beginning of the slow movement, the first twenty-two bars or so. The Vegh Quartet seem continually to underplay Smetana's markings, and the result is elegant, but a little wan; the Janacek Quartet, on the other hand, build up to a wonderfully sustained climax simply by their more concentrated intensity.

This highly-charged approach has its drawbacks, I must admit. For example, the "trio" of the polka-like second movement seems to me curiously coarse. The whole quartet (like Janacek's two) is autobiographical, and Smetana himself said that this trio-section with its languishing dancerhythm represented his memories of the aristocratic circles in which he passed much of his time as a young man. To me the Janacek Quartet's interpretation of this section seems curiously heavy-handed and unrefined; I only hope that the dead hand of ideology is not to be detected in this!

There are one or two other places where you may feel that a rallentando is overdone or a phrase over-accented, but these seem to me a very small price to pay for such a deeply and sincerely felt performance. The music itself is whole-heartedly romantic, and strongly enough built to take these small lapses from a perhaps irrelevant ideal of good taste.

I.N.

VIVALDI. Concerto in F major, P.320.
Concerto in D minor, P.280. Concerto in F major, P.321. L'Estro
Armonico, Op. 3: Concerto No. 5
in A major; Concerto No. 11 in
D minor. Virtuosi di Roma conducted by Renato Fasano. H.M.V.
ALP1629 (12 in., 30s. plus 11s. 8½d.
P.T.).

The thought behind this recordobviously an intelligent one-is to mix the unknown Vivaldi with the familiar; and it is just unfortunate that the former is so markedly inferior to the latter. The two well-known concerti here are, of course, those from the Estro armonico. The bright A major (with two solo violins) is played with gusto, though the Largo is excessively slow; the D minor (with a concertante of two violins and 'cello) is the one made even more familiar in the four-harpsichord version played at London's annual harpsichord jamboree and recorded by Dart and his associates. This concerto, though treated to the Virtuosi's usual fine tone, is slightly marred by some untidy hurrying just before the end, and the team ignores the implied call for decoration of some sort in the slow movement. The same lack of decoration shows up, even more con-spicuously, in the Largo of the very short D minor concerto, P.280, new I believe to the gramophone (this has no solo group, but the whole work is homophonic to an exceptional degree); but otherwise this is a gem of a performance, the vivacious first movement, with its stuttering repeated notes, being tossed off with tremendous brio.

The real novelties are the concertos with

two solo horns (P.320 and 321); and the highest possible honour is due to the soloists, who perform prodigies of valour with never a slip. If this is the kind of thing Vivaldi gave the young girls of the Ospedale della pietà to play, Burney's famous comment on them missed the real point. But though it is interesting to see the rapid fanfares and flourishes horn players were expected to negotiate, it must be admitted that musically P.320, at least, is at the very bottom of the barrel: there is an irreducible minimum of harmonic or melodic interest. Its companion concerto is somewhat better: there is at least some pretence at harmonic movement, the horns have scale figurations which are less monotonous, and there is a pleasant rustic Siciliano for slow movement, The slow movement of P.320 is for 'cello solo, the harpsichordist who accompanies here contenting himself with playing only the guide-notes of Malipiero's edition, apparently in the fond belief that this constitutes a proper continuo part.

FESTIVAL STRINGS. Concerto for String Orchestra in A major, P.235 (Vivaldi). Violin Concerto No. 2 in E major (Bach). Pavane and Chaconne (Purcell). Concertino No. 2 in G major (Pergolesi). Wolfgang Schneiderhan (violin) with the Festival Strings, Lucerne (Leader: Rudolf Baumgartner). D.G.G. DGM18460 (12 in., 30s. plus 11s. 9d. P.T.).

This is string playing of a very high order indeed, as one might expect from the fact that this group of thirteen players are all pupils and colleagues of Wolfgang Schneiderhan, who succeeded Cail Flesch and Georg Kulenkampff as the director of the masterclasses at the Lucerne Festival. There is a homogeneity of tone and a unanimity of phrasing about their work which some better-known groups might envy.

This can be heard immediately in the Vivaldi concerto, in which the two outer movements are taken at a terrific lick. Too fast, in fact, but that doesn't detract from the technical achievement. This is one of the old-fashioned "symphonic" concertos of Vivaldi, in which there is no element of contrast between soloist and ripieno. In the Bach concerto Schneiderhan himself plays the solo part most beautifully, and this is in fact the same performance as contained on Archive APM14086. If this item is your main interest in the disc you would probably do better to go for the Archive disc, since it couples with the E major concerto the A minor one and the D minor for two violins.

Both the works on the other side of the disc would really be more appropriately played by solo strings than by even a small orchestra. With the Jacobean Ensemble's performance (on Argo RG112—8/58) of these Purcell pieces fresh in my mind, I found it difficult to adjust to the warm, romantic interpretation they are given here. I'm certain that some people will prefer it, but I do urge anyone who has the chance to hear both and decide for themselves. Whichever performance you eventually decide is more to your liking the works

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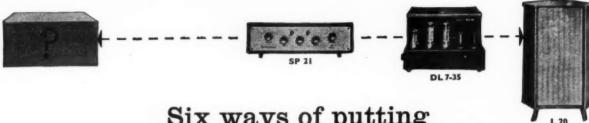
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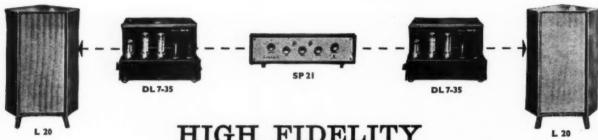
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themselves, and particularly the chaconne, are immensely worth while.

I do wish that D.G.G. would give us more up-to-date and informative sleevenotes, for this one has not yet caught up with the fact that this "concertino" is almost certainly not by Pergolesi, and there is really no point in perpetuating myths. This is light-weight music after the Purcell, but beautifully played, like everything else on the disc. The recording is rich and on the disc. The recording is rich and round in tone, but a little over-resonantfor my taste, let me hastily add.

# INSTRUMENTAL

**BACH.** Chromatic Fantasia and Fugue in D minor, BWV903. Fantasias and Fugues: BWV904 in A minor; BWV906 in C minor. Edith Picht-Axenfeld (harpsichord). D.G.G. Archive AP13009 (10 in., 22s. 3d. plus 8s. 8d. P.T.).

This disc, recorded in the Beethoven Hall, Hanover, on a 1950 Neupert harpsichord, adds yet another version of the Chromatic Fantasia and Fugue to the many now available, but offers two works not hitherto represented in the catalogues. Of these two Fantasias and Fugues, the Fantasia in C minor is well known as a concert piece apart from its pendant, whose oddly chromatic fugue-subject almost derails Bach's usually firm and solid tonality. But even if the harmonically kaleidoscopic sounds do appeal to you, the background noises of the Neupert will not. The regular articulation of a steady stream of equal notes at this point on the disc gives rise to a rhythmical knocking noise, caused by the action of the harpsichord, and no amount of filtering will get rid of it. I am unable to explain its presence here, when the remainder of the record is so free of mechanical noise, but the phenomenon may be due to the combination of a high register and a particular arrangement of couplers.

The Fantasia in A minor is less attractive than its sister work, though the fugue is much more effective and more logical. Both works, capably played by Edith Picht-Axenfeld, are a welcome addition to the growing amount of Bach's recorded keyboard music. Her interpretation of the Chromatic Fantasia and Fugue is ample in so far as power and technique are concerned, though there is perhaps insufficient imagination in the phrasing and registration of the Fantasia. A reasonably free treatment of the recitative sections is surely nearer to Bach's intentions, and more evocative of extemporisation than a rigid and metronomically precise interpretation. Nevertheless, the arpeggios are sonorously played and intelligently realised (except for one instance when a down-up would have more dramatically set off a held high note) and the Fugue is very successful. The index card omits details of timings for the Fantasia and Fugue in C minor, and in case librarians and others are anxious to have them, here they are: Fantasia-4.28, Fugue-3.47, Total-8.15.

BACH. Preludes and Fugues: BWV546 in C minor; BWV547 in C major; BWV534 in F minor. Little Prelude and Fugue in D minor, BWV554.

BUXTEHUDE. Prelude and Fugue in G minor. Prelude and Fugue in D major. Anton Nowakowski (organ). Telefunken LGX66073 28s. 9d. plus 11s. 21d. P.T.).

Nowakowski plays these pieces, according to the sleeve, on the organ of the Klosterkirche, Sorö. Why a Danish abbcy should be referred to by a German name on a disc issued in England is almost (but not quite) beyond my comprehension. Furthermore the note for this disc is simply marked "Translated from the German": as a record collector I should like to know who wrote it and who translated it, as well as the

name of the organ-builder.

These are fair performances, and Nowakowski phrases neatly though he is apt to blunder when changing registration. Sometimes the change is too abrupt to be a convincing recreation either of Bach's or Buxtehude's technique, at other times the rhythm suffers and a climax is missed. Nevertheless his performance of the Bach F minor Prelude and Fugue compares well with one by Walcha which I reviewed last month. There is rather more fluency with Walcha, and his registration is less ebullient than Nowakowski's. After one side of this Telefunken disc the ear begins to tire of screaming mixtures, though some part of this ever-present fault may fairly be laid at the door of the recording engineers.

The two Buxtehude Preludes and Fugues are a welcome contribution to the growing discography of this important pre-Bach composer. That in G minor has previously been recorded by Finn Viderø, but the D major work is new to the LP catalogues. It has a disarmingly cheeky fugue subject, and a gorgeous passage which conjures up visions of painted prancing horses. D.S.

BARTOK. Piano Sonata (1926). PROKOFIEV. Piano Sonata No. 3 in A minor, Op. 28.

ROZSA. Piano Sonata. Leonard Pennario (piano). Capitol P8376 (12 in., 30s. plus 11s. 81d. P.T.).

Bartok Piano Sonata : Zadel Skolovsky Andor Foldes

(3/56) NBL5025 (11/57) DGM18272

Prokofiev Piano Sonata Robert Cornman Gary Graffman

(12/53) LXT2836 (7/57) RB16015

Three things common to these contemporary piano sonatas, as they are called on the label (though 1917 is scarcely contemporary), are their dependence on brittle nervous energy (a sign of our times), their sparseness of texture, and their view of the piano largely as a percussive, rather than a lyrical or colouristic, instrument. Debussy's ideal sound of a "piano without hammers" is already a whole world away. The novelty here is the full-length sonata of Miklos Rozsa, a composer known to the English gramophone lists (except for his film music) only by his Second Violin Concerto, which Heifetz recorded. Here, as T.H. said in his review of the former work, there is no need to invoke Rozsa's

Hollywood successes as a convenient excuse: he is clearly a serious composer in his own right, and his many awards by various American artistic bodies and his appointment as Professor of Composition in the University of Southern California are immediately explicable. The piano sonata, which was written in 1948, reveals the influence of Bartók in its tonal idiom and its clear linear layout: it is lean, sinewy music of strikingly eloquent cast, and containing an unforced vein of lyricism. Its quality is apparent at first hearing, and repetition increases one's respect for its freshness of thought and effectiveness of resource. Pennario presents it with admirable pungency.

He also gives a good, hard-driving performance of Bartók's aggressive sonata of 1926; but if this is the work anyone is particularly wanting, the recommendation of Foldes's D.G.G. recording as the best available cannot but stand. That was superlative playing, brilliantly incisive, rhythmically vital, and meticulous over every nuance of Bartók's text. Pennario cannot quite compete in this class, but he acquits himself honourably. It is Proko-fiev's short, violent Third Sonata (1917) that is, in some ways, the least convincing performance on this disc. The recorded quality is rounder than that which Graffman received; but the Allegro tempestoso is less hair-raising, its tempo makes less contrast with the Moderato, Pennario does not quite capture the semplice atmosphere of the second subject, and on occasion he is not quite as careful over the composer's markings as he might be. The playing is always very clean, but the sonata does not quite grip the listener with the daemonic excitement it engenders in Graffman's

BEETHOVEN. Piano Sonatas: No. 17 in D minor, Op. 31, No. 2; No. 18 in E flat major, Op. 31, No. 3. Wilhelm **Kempff** (piano). D.G.G. DGM18056 (12 in., 30s. plus 11s. 9d. P.T.).

Coupled as above: Solomon Walter Gieseking (11/56) ALP1808 (8/57) 33CX1417

Kempff's forte-piano approach is interesting and often convincing. As usual he tones down the excitement in these two sonatas apparently as a matter of policy, and it is perfectly true that the barn-storming way of playing Beethoven was next to impossible on the pianos for which he wrote his earlier sonatas. But even if we agree that the limited contrast Kempff allows himself between the two themes at the start of the D minor, the one a contemplative recitative and the other a turbulent onrush-if we agree that Beethoven got no more contrast than Kempff at the first performance, that does not mean he didn't want more. I'm sure he would have liked Solomon's grand piano approach better. Solomon gets all the drama out of the contrast that he can, plays the quick music much quicker than Kempff and makes the movement an exciting reality rather than an interesting museum piece, and at the end of the last movement he is nearer the original than Kempff, for he observes all the numerous gradations of tone

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for which the composer asks, whereas Kempff, on the last page at least, ignores nearly all of them, to the detriment of the music. In the less dramatic E flat sonata Kempff seems to me more successful, and he plays much of it most beautifully. He still sounds thin-toned and almost emasculated in comparison with Solomon, and some of his sforzandi, notably in the scherzo, are understated to the point of inaudibility. Nevertheless some of the finale is almost fiery, while the famous minuet is full of poetry. At times his almost dainty playing resembles Gieseking's, but he is always the least passionate of the three who have coupled these sonatas, and most people will prefer the more passionate Solomon.

Grande Polonaise brillante in E flat major, Op. 22. Variations brillantes, Op. 12. Nocturne No. 5 in F sharp major, Op. 15, No. 2. Jakob Gimpel (piano). H.M.V. DLP1187 (10 in., 27s. 10d.)

This disc appears to be the first of Jakob Gimpel's to be released in England. He is a brother of Bronislaw Gimpel, the violinist, and has lived for twenty years in America, without however doing very much recording there. From the present release it seems that Gimpel is a virtuoso of high calibre, and a man who never plays a wrong note. His homeland was Poland, so that he might be expected to acquit himse!f veli in the music of Chopin. But his interpretations, for all their fire and accuracy, lack the poetic quality that one looks for even in a purely bravura work such as the Variations brillantes on a theme from Hérold's Ludovic. The Grande Polonaise is similarly performed with immense verve, but the preceding Andante spianato (where smoothness should prevail) sounds nervous and unconvincing. Tempi are on the fast side, so that one gets the impression that the Variations are there to act as a filler for the Polonaise, and the Nocturne as a filler for the Variations. Perhaps it was unfortunate that this programme was the one initially chosen for Gimpel's recorded début. There is no doubt about his very considerable powers as a technician, and it is to be hoped that his further discs will sound less hurried and more thoughtful. I was not too impressed by the recording of the piano, which may have contributed to the general impression by its brittle and slightly unsympathetic

CHOPIN. Ballade No. 3 in A flat major, Op. 47. Andante Spianato and Grande Polonaise in E flat major, Op. 22. Fantaisie in F minor, Op. 49. Polonaise-fantaisie in A flat major, Op. 61. Wilhelm Kempff (piano). Decca LXT5445 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

Famous Chopin players are usually admired either for steely brilliance or languorous nostalgia. Kempff's playing is neither especially brilliant nor especially sentimental, and perhaps as a consequence he is least effective in the more popular pieces. The present record, described as

Volume I (and it may or may not herald the complete works) contains only one of the more familiar Chopin pieces, the A flat Ballade, and I do not think Kempff is very fond of it. The climax is rather ineffective, and he bumbles about on a good many wrong notes as he steers a somewhat careful course round the more difficult corners. Not that the playing is ever mediocre, for Kempff is far too intelligent a pianist ever to play badly. As his Beethoven records have shown, intelligence shines through all his performances, and it was perhaps to be expected that he would be at his best when Chopin too was at his most intellectual. Side two contains what are arguably the two finest pieces he ever wrote, and Kempff plays both of them magnificently. In some ways they are curiously alike; in length and construction, for instance. Both the Fantasia and the Polonaise-fantaisie are in four flats, with, rather more than half-way through, a contrasted slow theme in the remote key of B major. The Polonaisefantaisie is perhaps the more interesting contrapuntally and harmonically, but both show that Chopin at his best could sustain a really large-scale piece of music. Here, too, I thought the climaxes did not quite come off, and it may be that there has been some cutting-back on the recording to account for this. The quality is clean but apt to be a little thin at the top. Perhaps if Kempff were a more flashy performer one would be unaware of this. In the rather trashy Grande Polonaise (the one Chopin provided with a superfluous orchestral accompaniment) he makes the music sound better than I ever remember it by playing it with an almost meditative air that is unexpectally effective. R.F.

CHOPIN. Piano Sonata No. 3 in B minor, Op. 58. SCHUMANN. Fantasiestücke, Op. 12.

Grant Johannesen (piano). H.M.V. CLP1208 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

If the levity be permitted, this Chopin performance reminds me somewhat of the story of the amateur orchestra trying through the Prelude to Tristan for the first time: "Have a go, chaps," urged the conductor, "we'll put the accidentals in later". Mr. Johannesen, whose brilliant performance of a Saint-Saëns concerto and the Milhaud Carnaval d'Aix I remember praising earlier this year, plays the sonata most cleanly, neatly, efficiently-and dispassionately: doubtless he will put the spirit in later. This is one of the least exciting, least intense performances of the Chopin I have heard, lacking both agitato feeling in the finale and expressive subtlety in the Largo (which merely sounds casual at this speed). Yet it is good piano playing as such: I just long, however, to pour a treble whisky into Mr. Johannesen to see if it would loosen up the iron self-control which inhibits his interpretation.

The Schumann side is a rather better proposition, though after having heard the Richter recording it is hard to be satisfied with anything less. Once again it is in any sense of fire or urgency that Mr. Johannesen disappoints—Aufschwung is extremely neild, and Grillen is too careful by half. It is in the lyrical movements that he is happiest—the serene beauty of Des Abends or the middle section of Aufschwung—and his Träumes Wirren is neat-fingered, though he minineises Schumann's characteristic sforzandi. At the least, his playing avoids the sloppy sentimentality which too often disfigures Schumann performances. The recording on both sides is excellent. L.S.

ENGLISH ORGAN MUSIC. Byrd. A
Fancie: A Voluntarie. Bull. Salvator
mundi Deus: Fantasia. Gibbons.
In Nomine: Fantasia. Recorded at
St. Lawrence, Appleby Westmoreland.) Tomkins. Fancy. Blow.
Verset in D minor: Prelude in A Re.
(Recorded at Holy Trinity Chapel,
Staunton Harold, Leicestershire.)
Locke. For a Double Organ "Melothesia". Purcell. Voluntary on the
Old Hundredth Psalm Tune. Verset.
Greene. Voluntary No. 2. Handel.
Fugue in F. (Recorded at St. John,
Wolverhampton, Staffordshire.)
Nares. Introduction and Fugue.
Boyce. Voluntary No. 7. Stanley.
Voluntary No. 7, Op. 9. (Recorded at
All Saints, Rotherham, Yorkshire.)
Thurston Dart (organ). H.M.V.
CLP1212 (12 in., 25s. 9d. plus 10s. 1d.
P.T.).

The little 7-inch record of Thurston Dart playing Purcell and Handel on two of these organs that came out a month or two back was merely a foretaste of this much more ambitious anthology (see also page 208). It is designed to present a conspectus of English church music between about 1600 and 1750, played on instruments as nearly as possible like those for which it was originally conceived. I have not seen the sleeve, which will, I imagine, give full information, but I believe the Appleby organ is supposed to contain some of the earliest surviving pipe-work in the country, and certainly its open, forward diapason tone seems admirably suited to the earlier pieces on this disc. Musically I can't help feeling that Byrd and Gibbons prove far more satisfying than Bull, whose imagination is hardly equal to the recondite tasks (for example the enharmonic shifts in this Fantasia) that he imposes on it. The slightly later instrument at Staunton Harold is well enough suited to the music of Tomkins and Blow in point of time, but is perhaps rather on the small side for the latter. Blow's preludes and "verses" often have a fragmentary character that is better served by a cathedral acoustic (he was organist of Westminster Abbey) than by the chamber acoustic we are given here. However, the organ at St. John's, Wolverhampton, can hardly be faulted, either in itself or in the combination of spaciousness and clarity with which it has been recorded. Purcell's surviving organ music does not show him at his most characteristic, I'm afraid, and the Voluntary on the Old rooth is not a piece I would want to hear very often; nevertheless it is good to have it on disc in such an authentic performance.

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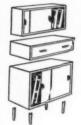
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Finally come Handel and his English contemporaries and followers, Boyce being much more interesting than either of the others. The Rotherham organ, considerably restored, is less exciting to listen to than the earlier ones, and in the Nares and Stanley pieces Mr. Dart makes what is almost his only error of judgement in the matter of registration: to my ears the combination of reeds and mixtures is very harsh. On the whole, though, the registrations are effective without any lack of authenticity, and admirably designed to show off England's modest but distinctive contribution to classical organ-building. His playing, too, has a rhythmic zest about it (largely due to properly articulated phrasing) that makes even the less interesting of these pieces enjoyable to listen to. It is a record that will appeal primarily to the steadily increasing legion of organ-enthusiasts, but anyone interested in early English music should make a point of listening to it.

LISZT. Sonata in B minor. Rapsodie Espagnole. Sonetto del Petrarca No. 104 (No. 5 from Années de Pèlerinage, 2nd Year). Three Paganini Studies: No. 5 in E major, "La Chasse"; No. 2 in E flat major, "Octave study"; No. 3 in G sharp minor, "La Campanella". Alexander Uninsky (piano). Philips SBL5228 (12 in., 24s. 3d. plus 9s. 5½d. P.T.).

Uninsky (piano), Philips SBL5228 (12 in., 24s. 3d. plus 9s. 5½d. P.T.).

Sonala in B minor:
Malcuzynski (2/54) 38CX1108
Shura Cherkassky (10/54) ALP1154
Edith Farnadi (12/54) WLP5266
Andor Foldes (6/55) DG16088
Geza Anda (6/55) 38CX120
Gina Bachauer (11/55) CLP1087

Liszt's is probably the greatest piano sonata composed since the death of Beethoven. At once brilliantly effective, deeply poetic, and of extraordinary intellectual subtlety, it can bear the closest scrutiny from any angle. And it is almost impossible to bring off a performance that satisfies all Liszt's demands.

Uninsky's reading is by no means to be despised. He generates plenty of excitement; his touch is eloquent and appropriate almost always; he articulates the phrases so that they make structural and poetic sense. There are some bosh shots in his double octave passages, but so there are in other, more expensive versions. His interpretation is sensual and intellectual rather than dazzling, and once or twice I could wish for more of the leonine glitter that we can hear from Cherkassky and Anda. Uninsky's technique is a fine one, though, as he shows in the Liszt Paganini studies on the other side. His version of the Petrarch Sonnet 104 I found exquisitely beautiful, that of the Spanish Rhapsody slightly dull. The surface of my review copy was rather noisy, and the piano tone rather thin.

Of his competitors I am inclined, by a freak of chance, to prefer the ladies—for if ever there was a man's piano sonata it is this one. Both of them pull up the flow of the music too often (in the second subject, for instance); Miss Bachauer's accentuation is sometimes crude and bumpy; and Miss Farnadi's first two notes are missing, which is a catastrophe (if it is not peculiar to the

copy which the Editor sent me). But both give remarkable performances. Andor Foldes's is too rhetorical, and has a dismal side-break in the middle of a phrase. Cherkassky and Anda both thrill me at the expense of what Liszt wrote, and what the structure of the sonata requires.

There is room for a really fine recorded version of this tremendous work.

W.S.M.

\*OISTRAKH, DAVID. Clair de Lune from "Suite Bergamasque" (Debussy, trans. Roelens). Jota from "Seven Canciones Populares Espagnoles" (Falla, trans. Kochanski). Extase, Op. 21 (Ysaye). Valse-Scherzo, Op. 34 (Tchaikovsky, trans. Bezekirsky). Love Song, Op. 7, No. 1 (Suk, arr. Kocian). Three Hungarian Folk Dances (Kodály, arr. Feigin). Légende, Op. 17 (Wieniawski). Mazurka (Zarzycki). David Oistrakh (violin), Vladimir Yampolsky (piano). Columbia Stereophonic SAX2253 (12 in., 30s. plus 11s. 8½d. P.T.). Monaural: (9/57) 33CX1466.

I cannot see that a violin and piano recital benefits much, if at all, from stereo sound. It does not need spread but does need depth. Not that the present sound is shallow-but where is the gain? I realise, of course, that once most people have installed stereo equipment they will discard their monaural set-up, if they ever had one, and that therefore everything from now on should be issued in stereo as well as monaural. On that basis this present disc is justified. But as long as I have a monaural gramophone I shall prefer to listen to that version of the performances, if only for the reason that I, and any friends who are around, can then sit where we like to hear the music. This limitation of where one can sit to hear a stereo record properly is obviously the enormous disadvantage of the system and has rather been glossed over. One critic has just remarked that it is less than that imposed by television-but that is simply not true. If I move much, either to left or right of my central seat, I find I hear more of one speaker than of the other. Another limitation that has been little remarked on is that any surface noise-and even the best of records has a little-is doubled, since it is reproduced on two speakers. However, there is little enough of that on this present disc.

The monaural version of the record was warmly received when it first appeared, and the playing itself is certainly as beautiful as one could imagine, with good balance on the stereo version between violin and piano. Some of the pieces (Suk's Love Song, for instance) go on far too long for their content and I myself would prefer shorter "encores". Still, there are some unhackneyed pieces on this disc.

I must commend the sleeve notes. Columbia have been wise to engage Neville Marriner for this type of record, for not only does he, as a first-rate violinist himself, know the music from a performer's point of view but he also has a real gift for writing. Again

and again he hits off a description of a passage most vividly—as that the first of Kodaly's Hungarian Dances has "an impatient punctuation of 5ths". It is odd, though, to read his remark that "Bohemian music in the nineteenth century is chiefly distinguished by the names of Smetana, Dvořák and Mahler". The statement is true, for Mahler was Bohemian born, but one finds it difficult to think of him musically in the same bracket as those two out-and-out Bohemian nationalists, Smetana and Dvořák. But it is a stimulating note. T.H.

### CHORAL AND SONG

BACH. Cantata No. 54 "Widerstehe doch der Sünde". St. Matthew Passion, BWV244: No. 47, "Erbarme dich, mein Gott". Cantata No. 53, "Schlage doch, gewünschte Stunde" Cantata No. 200, BWV223: "Bekennen will ich seinen Namen". Helen Watts (contralto), Philomusica of London directed by Thurston Dart. London L'Oiseau-Lyre OL50169 (12 in., 28s. 9d. plus 11s. 2\frac{1}{2}d. P.T.).

Widerstehe doch der Sünde (Christian, ne'er let sin o'power thee), an alto solo cantata for an unspecified occasion, begins with a discord that startles even today, and the close texture of the basses and violas, with the violins struggling up above them, express the fear of one who dreads the power of sin. The recitative following contrasts the worldly prosperity of hardened sinners with the terrible awakening that awaits them, and the final aria bids the sinner break his chains and return to friendship with God.

This remarkable Cantata receives an admirable performance. Miss Watts gives full force to the text; note, for example, her singing of the words "sharpened sword" ("scharfe Schwert") in the recitative, in which her declamation and the imaginative treatment of the continuo (harpsichord and string bass) are outstanding. She also keeps her tone perfectly steady in the long-held note in the first section of the opening aria. Miss Watt's singing of "Erbarme dich" ("Have mercy, Lord") from the St. Matthew Passion, though good, is a little too strenuous for my taste. I like it more restrained and prayerful; and the use of muted tutti strings—for which, I believe, there is no authority—though making the violin obbligato, beautifully played, stand out well, brings a touch of Carlo Dolci colouring into the picture.

Schlage doch, gewünschte Stunde (Chimes, ring out the moment longed for), a mourning aria rather than a funeral cantata, has been off the LP catalogue for some time: it is now happily restored in an excellent performance which needs only a little more varied treatment of its constantly repeated burden. The chimes are nicely blended in, and how imaginative of Bach to end the aria just with one of them, leaving the listener to resolve mentally the chord in the previous bar. "Bekennen will ich seinen Namen" ("I will confess His name") is the only aria extant from a lost cantata that

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first came to light in 1935. As the excellent sleeve note says, "the gentle, happy confidence of the music is very apt to the words". The note contains German texts, with English translations, of all the pieces.

I hope Mr. Dart will give us many more performances of (lesser-known) Bach Cantatas as well performed as these and with recording as agreeable and as well balanced. A.R.

"BITA STREICH. Songs by Schubert.

"Die Forelle": "Auf dem Wasser zu singen": "Seligkeit": "Heidenröslein". Hugo Wolf. "Wohin mit der Freud?": "Wiegenlied": "Die Kleine": "Nachtgruss". Richard Strauss. "Der Stern": "Einerlei": "Schlechtes Wetter". Otto Nicolai. Variations on the Cradle Song by Carl Maria von Weber, "Schlaf Herzenssöhnchen". Darius Milhaud. Chansons de Ronsard: "A une fontaine"; "A Cupidon"; "Tais-toi, babillarde arondelle"; "Dieu vous gard". European Folk Songs. Gsätzli "Dur d's Oberland uf dur d's Oberland ab": When love is kind: Canto delle risaioli: Au clair de la lune: Z'Lauterbach. Rita Streich (soprano), Erich Werba (piano). D.G.G. DGM19103 (12 in., 30s. plus 11s. 9d. P.T.).

This is a much more pleasing disc than the one of Lieder by Mozart about which I wrote in last month's issue. Miss Streich has chosen a considerable variety of attractive material and from first to last she sings with beautiful tone, her many high notes perfectly poised, her enunciation excellent. She sings naturally, as a bird sings, and with such evident enjoyment that it seems unkind to say that more than this is required in Lieder. Something more is certainly present in many of these songs, but her Schubert group is disappointing. She misses the miniature drama and humour of Die Forelle, sings Auf dem Wasser zu singen too briskly and with little of its graceful indolence, and-oddly enough, because she could easily do it—in Heiden-röslein she fails to "throw" her voice gently n to the air at the end of the first phrases of the verses, all of which are sung with iexactly the same over-loud tone. Seligkeit is well done.

Miss Streich is happier in the group of early Wolf songs, particularly in Wiegenlied, the second of the two songs with that title with poems by Reinick, one "in summer", the other one "in winter". The sleeve note gives no indication of this, but merely talks about the "recitative style" of Wolf as compared with Schubert's "melodious klavierlied". This sort of nonsense really will not do.

The Strauss group goes well, though Schlechtes Wetter needs to be more sharply characterised, Nicolai's "Variations on a cradle song of Weber", more musical than many showpieces, is an original choice, and Milhaud's Chansons de Ronsard give the singer plenty of opportunity to display her pure and lovely high notes, and her delight in them.

Miss Streich is at her very best, as one might expect, in the folk song group, and sings When love is kind in excellent English. It is, of course, not a folk song at all; the words are by Thomas Moore and the melody, by some unknown composer, is—I should imagine—of about the same period. Canto delle risaioli, a haunting song of the workers in the rice fields, is beautifully done, but hardly authentically. One would not meet Anna Magnani in such romanticised surroundings! Miss Streich is to be commended for singing "Au clair de la lune" without frills: she carols away delightfully in the Austrian and German folk songs.

The sleeve does not see fit to mention anywhere that the singer is accompanied and very well too—by Erich Werba. The recording, favouring the voice, is good.

#### Forthcoming Callas

Maria Callas arrived in this country last month and has undertaken several further recordings for Columbia. One LP of Verdi includes several scenes from Macbeth, whilst another LP is entitled "Great Creations and Variations" and includes arias from Donizetti's Anna Bolena and Bellimi's Il pirata, as well as variations on Benedict's Carnival of Venice.

#### Organ Recordings

In his article, "Quarterly Prospect . . . or Why Don't the Recording Companies . . .?" Denis Stevens made some suggestions about organ recordings which has prompted this welcome reply from "H.M.V."

Following some B.B.C. third programme broadcasts of Early English organs in the Autumn of 1957, it was decided by "His Master's Voice" to make a comprehensive series of organ recordings to cover the story of organ music and organ building.

There followed an exhaustive itinerary through Western Europe, and a large number of superb instruments almost unknown outside their own locality were discovered.

their own locality were discovered.

"His Master's Voice" are recording, on a number of specially selected instruments, works of the great masters which are contemporary with the organs themselves. New editions have been carefully chosen in accordance with early writings.

For the first time in the history of the gramophone, recordings have been made by Thurston Dart on four early organs in England of music from Byrd to Stanley.

Similarly recordings have been made in Holland with Flor Peeters of music from the Netherlands and North Germany, while Fernando Germani has recorded various Bach organ works also in Holland.

Records so far released in this series consist of the following: Fernando Germani at the organ of St. Laurens, Alkmaar, Holland (H.M.V. CLP1145, reviewed January 1958). Thurston Dart at various English organs (H.M.V. TEP7051, reviewed May 1958, and H.M.V. CLP1212, reviewed in this issue).

Further records in this series will be released in due course, projects are in hand to cover the rest of Germany, France, Italy and Spain. All this will afford an opportunity to study in close proximity works by all the great figures in organ music, with complete specifications of the instruments used and in the knowledge that here is enshrined music of lasting beauty.

### **OPERATIC**

### BEETHOVEN. Fidelio.

Don Fernando
Don Piszaro
Florestan
Leonore
Rocco
Marzellne
Jaquino
Friedrich Leon
Friedrich Friedrich Leon
Friedrich Friedrich Friedrich Leon
Friedrich Friedrich Friedrich Leon
Friedrich Friedrich Friedrich Leon
Friedrich Friedrich Friedrich Leon
Friedrich Friedrich Friedrich Friedrich Leon
Friedrich Frie

Bavarian State Opera Orchestra and Chorus conducted by Ferenc Fricsay. D.G.G. DGM18390-1 (two 12 in., 60s. plus 23s. 6d. P.T.). Furtwängler (5/54) ALP1130 2

In the October 1956 issue of The Gramophone, P.H.-W. wrote an admirable review of the Toscanini recording of Fidelio (H.M.V. ALP1304-5), comparing its merits and defects with those of the Furtwängler set, and making us wish we possessed both. I learn with regret that the Toscanini set has been deleted—one can only hope that perhaps Decca will restore it on the R.C.A. label—so there is no point in taking it into consideration, in detail, in this review.

It was, as is the present issue, on two discs to Furtwängler's three, and contained, as did the Furtwängler set, the Leonora No. 3 Overture as well as the Fidelio Overture. Fricsay omits the former, but gives us the first presentation of the work as an opera comique, that is with the dialogue (heavily cut) between the numbers, as well as, of course, in the melodrames. This is an enormous gain, especially before the duet in Scene 1, Act 2, when Leonora makes her magnificent, and infinitely touching, understatement in replying to Florestan's heartfelt "What have you not done for me?" with "Nothing, my Florestan".

There are, compared to the Furtwängler performance, many other gains. Gottlob Frick, who sings in both recordings, has notably improved on his previously excellent Rocco, as witness his part in the duet with Pizzaro in Act 1 when he sings the words, "My blood runs cold": it sounds now as if that really happened, while before he did little more than sing the notes. This is a superb performance.

Needless to say, Fischer-Dieskau, as Pizzaro, outclasses Edelmann all along the line, though he forces his tone in some of the loud phrases of his part. But what point he gives to the words, what terrible malevolence he suggests.

Another gain is Seefried's Marzelline. Jurinac sang the part beautifully, but did little to characterise it; Seefried, in her very best voice, is suitably pert in the opening duet (Act 1) and admirable throughout. One never feels, as one did with Jurinac, that she might just as well have sung Leonorewhich brings us to that lady. Rysanek is not yet a great Leonore, and though Martha Mödl was not in her best voice when she recorded the part, she did convey more tension, more of the "inwardness" of the faithful wife. Miss Rysanek's voice rings out more freely and freshly in the upper reaches, she does not spare herself, and is sometimes touching. I found Ernst Haefliger a more imaginative Florestan than Wolfgang Windgassen; he makes one fee the coldness and darkness of the dungeon,

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and his weakness from lack of food, more acutely in his great scena at the start of Act 2.

Another point in which this performance scores over its competitor is in the Prisoners' Chorus. The solo bass sings "Sprech't leise" ("Speak softly") in a whisper, only just heard, instead of the mf of the other set. We feel the danger to which these men are exposed. Such great moments as the canon quartet in Act 1, the thrilling "prison" quartet in Act 2, make their due effect in both sets: but when we come to the conductor's part Fricsay's generally quicker tempi are to be preferred, in my view, to Furtwängler's, and certainly he gets more exultation, from his excellent chorus, into the Closing Scene than Furtwängler did. The quality of the orchestral playing is not so fine as that of the Vienna Philharmonic Orchestra, the strings are less warm in tone, but, in general, the Bavarian State Opera

Orchestra is very good.

The recording favours the voices rather more than in the H.M.V. issue and is not always so clear in detail, but it is very satisfactory. The H.M.V. set was banded; this one, of course, is not. Toscanini, no doubt, provided more incandescence than either of these other conductors, but Fricsay brings us a theatrical, not a studio performance of the opera: and so, to sum up, this is the issue to which I would give A.R.

first place.

Baron Mirko Zeta
Valencienne
Count Danilo Danilovitch
Anna Glavari
Camille de Rosillon John Kentish John Larsen Raimund Herincx William Booth Vicomte Cascada Raoul de St. Brioche Bogdanovitsch

Sadler's Wells Opera Company and Orchestra conducted by William Reid. H.M.V. CLP1226 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

Side 1. Act 1: Introduction and Opening Scene; Duet; Widow's Entrance; Auftrittsligd; Duet; Finale. Side. 2. Act 2: Introduction and Vilja; March Septet; Pavilion Duet; Finale. Act 3: Grisettes; Duet; Finale.

Despite the fine and more or less complete Columbia recording of The Merry Widow released in July 1953 it is good to have this record of highlights in the first-rate Sadler's Wells production which finished up recently with a short season at the Coliseum in London. It is also good for my peace of mind that two such excellent records should be complementary rather than rivals. The older recording is sung in German and includes some spoken dialogue, which the majority of English listeners will not understand, whereas the new issue is sung in English and there is no spoken dialogue.

The translation is a new one by Christopher Hassall, who wrote the book for Sir William Walton's Troilus and Cressida. It is very free and far better than the musical comedy versions to which we are accustomed and the first of which I saw as long ago as 1923 with Evelyn Laye as the widow.

The Merry Widow is one of the best of the Sadler's Wells productions, full of life and verve, and this disc gives a very good impression of its quality, both in so far as

the soloists and the general team work are concerned. To a voice of winsome quality June Bronhill, as the widow, adds charm, sparkle and a lively sense of roguishness, and in Thomas Round, who has now returned to the D'Oyly Carte Company, as Danilo, she has a first class partner with a fresh youthful voice and an easy and appropriately racy style. As Baron Mirko Zeta (or Popoff as it used to be in the musical comedy productions) Howell Glynne gives a performance that in humour is worthy of his great predecessors in England, not even excepting George Graves I fancy, although I never saw him in this role, and infinitely better vocally. Marion Lowe gives one of the best performances she has ever given as the Baron's amiably dutiful wife. Vocally she is quite secure and she also manages to convey through the microphone much of the sly humour with which she invests her stage performance, and in which she is a positive riot when she leads the grisettes in the third act. William McAlpine and Dennis Dowling are splendidly cast as the elderly rivals for the hand and fortune of the widow, the minor male roles are sung with much more than the adequacy which one normally expects in smaller parts, and the cast is completed by six grisettes who are obviously thoroughly enjoying themselves.

But over and above individual excellencies there is the Sadler's Wells team work built of innumerable small but important details, well supported by the chorus and orchestra and directed and controlled with verve and élan by William Reid. The recording is first class, clean and incisive, the words come through very clearly and, most agreeably, the atmosphere is very much that of a stage and not a concert pro-W. A. CHISLETT.

MOZART. Le Nozze di Figaro: "Now for vengeance" (Act 1). Die Zauberflöte: "O hear us, O Isis and Osiris!" "We know no thought of vengeance" (Act 2). Zaide: "The hungry man who dines in state" (Act 2). Don Giovanni: "One moment! Pray allow me" (Act 1). Die Entführung aus dem Serail: "When a maiden takes your fancy" (Act 1); "Ha! My pretty brace of fellows" (Act 3). Owen Brannigan (bass), Royal Philharmonic Orchestra conducted by Walter Susskind. H.M.V. DLP1186 (12 in., 27s. 10d.).

A good deal hangs on the reception given to this disc. If there is a demand for opera in English the record buying public must show that they welcome this issue, and want more. Owen Brannigan, one of our best basses, is well experienced in opera, and in all but one instance, reaches the heart of the matter in this excellent selection of arias. The exception is the second of Sarastro's arias, "We know no thought of vengeance" "In diesen heiligen Hallen"), from The Magic Flute. I did not find here the absolute serenity the aria demands, and which makes it such a complete contrast to the vengeful outpourings of the Queen of Night that

precede it. This is strange, for Mr.

Brannigan has the imagination to give the aria its proper atmosphere. "O Isis and Osiris", handicapped without the choral refrain, is well done, and the singer excels in the two arias from Seraglio and the "catalogue" aria from Don Giovanni. His splendidly clear enunciation may make some people realise the amazing virility of the Don, as his innumerable conquests are reeled off in words they can understand: for Edward Dent's sparkling translation makes the matter very plain. It was a happy thought to include the aria from Zaide, sung by a character, Osmin, who, as the sleeve says, is in the nature of a sketch for his great comic namesake in Seraglio.

Susskind and the R.P.O. provide excellently played accompaniments and the recording is good. A.R.

### **★ORFF.** Die Kluge.

The King
The Peasant
The Wise Woman Eilsabeth Schwarzkopf (sop.
The Jailer
The Man with the Donkey
The Man with the Mule
The Man wit Benno Kusche (bar.)
Paul Kuen (ten.)
Hermann Prey (bar.)
Gustav Neidlinger (bass) 2nd Vagabond 3rd Vagabond

Philharmonia Orchestra conducted by Wolfgang Sawallisch. (Recorded under the supervision of Carl Orff.) Columbia Stereophonic SAX2257-8 (two 12 in., 60s. plus 23s. 5d. P.T.). Monaural: (6/57) 33CX1446-7.

I would not pretend that I enjoyed Orff's everlasting chugga-chugga-chugs any more on this record than on the monaural one. The dialogue perhaps benefits most. When you can place the characters and sense something of their movements, the dialogue takes on an extra vitality, and you can begin to differentiate between the somewhat similar voices of the three tramps. But I must not exaggerate; you can only begin to do so. Despite the excellent articulation of all the singers, and with all the benefits of stereophony, I still found I got very little pleasure out of this record unless I followed with a score. This is not a criticism of stereophony, I must quickly add, but of Orff, and indeed of myself. In my view Orff's music will not stand up on its own, and my German is not quite good enough to understand all the words. And I must report that stereophonic sound is no substitute. With a score I quite enjoyed myself, and certainly Elisabeth Schwarzkopf's glorious singing of the big aria that fills much of the last side would almost tempt me to buy this second record at least. Here alone the composer seems to me to achieve beauty, to write something worth hearing twice in quick succession. You couldn't play all of this trivial music over and over again and study it with increasing enjoyment, and surely that is what records are for. And I do not think it is very successful stereophonically. Instruments do not seem to have set places; the next time you notice one, it seems to be somewhere else. Poor adjustment on my equipment? I do not think Other records sounded all right. Perhaps this sort of moving around won't worry most people. Perhaps gramophone companies believe that instruments should be placed wherever it is stereophonically

most effective at a particular moment. Personally I find myself wanting to visualise one of two things: either a concert platform with the strings spread across the front and the wind and percussion at the back; or an opera-house pit, with perhaps, as at Covent Garden, woodwind on the left, strings in the middle, and brass and percussion on the right. I would have liked one or other of these arrangements in Die Kluge. R.F.

\*SULLIVAN. The Mikado.

The Mikado of Japan
Nanki-Poo
Ko-Ko
Pooh-Bah
Pish-Tush
Yum-Yum
Plitti-Sing
Peep-Bo
Katisha
Pro Arte
Porher
Richard Lewis (ten.)
Richard Lewis (ten.)
Richard Lewis (ten.)
Richard Lewis (ten.)
Geraint Evans (bar.)
Ian Wallace (bar.)
John Cameron (bar.)
Esie Morison (sop.)
Marjorle Thomas (cont.)
Jeanette Sinciair (sop.)
Monica Sinciair (cont.)

bourne Festival Chorus (Chorus Master: Peter Gellhorn) conducted by Sir Malcolm Sargent. H.M.V. ASD256-7 (two 12 in., 60s. plus 23s. 5d. P.T.). Monaural: ALP1485-6.

This is the stereo version of the recording reviewed by A.P. last December. The stereo issue of the even more recent Decca-D'Oyly Carte recording was also announced for release in mid-September, but has not arrived in time for the comparative review which would have been so interesting.

Like A.P., my first records of *The Mikado* were those of 1918 with the wonderful cast which he lists. Indeed, rather to my surprise, I find that I still have them, complete in their album. I am also very familiar with the 1927 recording and, what is perhaps more important, I heard most of the members of that cast in the flesh as well as on records, and consequently Sir Henry Lytton (Mr. he then was of course) has throughout my life set the standard against which other aspirants to the role of Ko-Ko have had to stand or fall.

With A.P.'s comparative analyses I am in complete accord, and I can go one step further, for I have also heard the recent Decca-D'Oyly Carte recording in monaural form (reviewed by V. Homewood in August) and on balance it is, I think, a little better in performance than their 1950 recording, particularly orchestrally and in the substitution of Thomas Round for Leonard Osborn, and substantially better as a recording. Darrell Fancourt is sadly missed, of course. Neither Donald Adams (Decca) nor Owen Brannigan (H.M.V.) can equal his rich and ripe Mikado.

The H.M.V. soloists as a whole could with advantage take a rather more light-hearted view of their roles and very much to my surprise, although the words of the soloists come through very clearly, those of the chorus are not as audible as they might be in places.

But enough of the respective performances, for I do not want to repeat what has already been so well said. What of the stereophonic qualities of the new release? To answer this depends greatly upon what is expected. What I personally want from stereo most is a broader and more spacious sound that does not come to my ears in a concentrated beam, but is spread over an

area corresponding to that of a theatre or concert hall stage when sitting in a good seat. This there is, and in very good measure.

In so far as the precise positioning of individual artists or instruments is concerned there is rather less stereo effect than I expected, and certainly less than in a number of stereo records I have heard. The soloists sound to be centrally placed with the orchestra, and sometimes the chorus, spread to the right and left of them, but the soloists all sound to be central or near central even when three or four of them are on the stage together. There is little suggestion of spacing on the stage, or of entries and exits.

For this I am, on the whole, grateful for I have feared sometimes that there might be a tendency to exaggerate stage positions and movements. The general effect is definitely towards what we hear in an oratorio, or concert performance of an opera with all the soloists grouped together, with little or no attempt to simulate a stage performance with natural movements. Probably this is a perfectly accurate portrait of what the performance actually was. It is early days yet to say much about this, but I have heard some stereo tapes of operas in which the effect was much more that of a stage performance with all its action.

But of the most important thing there is no doubt. The stereo discs are substantially more natural in their sound than the monaural ones, even when the latter are played through the two amplifiers and two loudspeakers of stereo equipment. A little more definite positioning of individuals might have made the new discs even more desirable, but it is far better to err on the conservative side than to use the new power of stereo as a gimmick, which it could so easily become.

W. A. CHISLETT.

### STRAUSS, JOHANN II. Der Zigeuner-

baron.

Graf Peter Homonay
Conte Carnero
Sandor Barinkay
Kalman Zsupan
Arsena
Mirabeila
Ottokar
Czipra Gertrud Burgsthaier-Schuster (contr.)
Saffi
Elisabeth Schwarskopf (sp.)
Pali

Philharmonia Orchestra and Chorus conducted by Otto Ackermann. Columbia 33CX1329-30 (two 12 in., 60s. plus 23s. 5d. P.T.). Speaking parts by \*Karel Stepanek and †Lea Seidl.

(1/52) LXT2612-3 (4/58) PVL7033-4 Krauss Paulik For my money this is the best of the complete Gipsy Barons to date; better recording, better singing, and better, or at least more subtle and stylish, ensemble. Perhaps nothing shows that the degree by which this operetta, for all its second place popularity, falls below the standard of Die Fledermans is that the new degree of betterment is not all that important. Thus, should you have either the Decca set or the quite recent (April) Vanguard set, you are not likely to turn green and faint from envy of those who are acquiring this-unless it is in the matter of Schwarzkopf's Saffi, which

brings out the musical comedy mistress in her so richly. She has been doing this kind of thing since the early 'thirties (to judge by some old Telefunkens of Lehár's Land of Smiles a collector played me recently) and no one knows better than she just what is allowed in the way of extending the appeal of the thing as written just a fraction. Or if anyone does know, then she or he does not succeed in managing the vocal tone spinning to our satisfaction. At all testing points Mme Schwarzkopf simply outsings the gypsy brides of Hilde Zadek (Decca) and Gerda Schreyer (Vanguard). I personally had a liking for Sari Barabas on the potpouri under Moralt (Philips SBR6217). but that was for the spirit of it rather than the letter. For keeps, I like this Saffi the best: the impetuous tug of "So elend and so treu"; the pride in "Hier in diesem Land" and the swooning in the ever popular duet "Wer uns getraut" (the hit number) are as captivating for us as for the Baron himself. Baron Sandor Barinkay is what sort of a vocal type? I suppose notions vary. Perhaps because I have always heard him, in the flesh, sung by some fleshy, forced-up baritone I picture him as at best a squireen. Both Kmentt on Vanguard and Julius Patzak give him some body; Gedda is perhaps a little over elegant. Here is an almost effete aristocrat and as turtle-doved in style as that Duke of Urbino who sings over the waters of the lagoon in A Night in Venice. I can imagine some people requiring a sturdier hero. But how welcome to others will be the light touch, the poised upper notes rather than the strangled jerk.

A clinching point is the presence of that delightful comic artist Erich Kunz who, in the Vanguard set, played the Hungarian commander Homonay (which gives him the famous recruiting song and Czardas). But I think it is pure gain to have him here in the awkward comic role of the pig breeder Kalman Zsupan, which can, when performed by some German practitioners, sound fatiguingly gross to the ear of those of other countries. In this gipsy role we are often treated to terrible lip-smacking vulgarity, of which Erich Kunz is-if not incapable-at least exceedingly chary. The characterisation is quite fruity enough, but it always remains comic and wry rather than coarse. The talent is also mercurial as appears in the last act-in the Coupletsand this last act has altogether a more irresistible swing than either of the others. It is of course very short, scarcely half a side, but that is the way in operetta, especially when docked down to go on four sides. as is the case in all the complete versions. I have not seen the sleeve notes to this version, but I trust there will be no talk of Arsena's song occurring in these initial moments of the last act, for it does not and did not on Decca either, whatever the sleeve writer believes. Erika Köth takes her chances well elsewhere. Hermann Prey and Willy Ferenz are on their toes and the governess Mirabella, compounded of the singing voice of Monica Sinclair and the spoken voice of Lea Seidl, adds up to a vivid whole. The Czipra here is perhaps the least

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Rossmi Il Barbiere di Siviglia-Una voce poco fa;
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beefy and pungent of the three, but I like her easy touch. Nor will you find any failings in the idiom generally. The earlier scenes carry a certain amount of spoken dialogue tedious possibly to those who do not follow it; but they may be encouraged to learn that speech diminishes rapidly and that the latter stretches are nearly all waltzing and marching and pooping off tuneful descants over mellifluous gallops to which our feet beat time.

Here, in short, is another vintage champagne recording of a Viennese operetta, and those who possess the similar Fledermaus or A Night in Venice will know what to expect—and get it.

P.H.-W.

GIULIETTA SIMIONATO. and Delilah (Saint-Saëns): "Printemps qui commence". Mignon "Connais-tu le pays" (Thomas): Werther (Massenet): "Werther, qui m'aurait dit". Carmen (Bizet):
"L'amour est un oiseau rebelle". The
Barber of Seville (Rossini): "Una voce poco fa". Don Carlos (Verdi): "O don fatale". I Capuletti ed i Montecchi (Bellini): "Deh! Tu bell'anima". La Cenerentola (Rossini): "Nacqui all'affrano . . . non più mesta". Giulietta Simionato (mezzo-soprano), Orchestra of Saint Cecilia Academy, Rome, conducted by Franco Ghione and Fernando Previtali. Decca LXT5458 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

This gifted and elegant looking mezzosoprano has won much praise and esteem, not without good reason. The recital listed above, especially the French side of it, brings forward pieces (Mignon and Wetther's

Charlotte) which now do not have many rivals in the catalogues. Of these two, Mme Simionato is more at home in her Air des letters, when Charlotte re-reads Werther's melancholy prognostications (only too soon fulfilled—for there he stands, after a thwack on the drum, on the threshold, come to borrow Albert's pistol and sing "Pour quoi me reveiller?"). Frankly, I prefer Irma Kolassi's version of all this (also on Decca). This version, with Ghione, is Massenet for Italians-sluggish, fruity and dull: quite wrongly conceived. The treatment answers better in Delilah's first aria, but Mme Simionato is exactly the same as Mignon as she is as the Philistine voluptuary. The introductory atmospherics her start of "Know'st thou the land . . . ? " (in my view and that of A.R. the best of all the versions of Goethe's poem) are poorly done, with a wretched flute solo. The singer, instead of musing dreamily and touching softly on Mignon's belief that, in Italy, even the birds are lighter ( l'oiseau plus leger "-inimitably done by Patti) splurges—warm and loud. At the climaxes she swoops and "thrills". Again, hopelessly wrong!

At the same time, a slight wobble and a rich vibrato further tend to destroy and blur what should be a fine line (compare Germaine Czernay on an old Columbia 10-inch).

The Carmen is rich and slow—with poorly executed twiddles. The singer's lower register proves to be less well based than one supposed. Intoning on middle C in the Werther excerpt she does only fairly well. But there are rich passages in Eboli's aria, "O don fatale", where the princess considers taking the veil. This is, I think, her

best number. The Rondo from Cinderella, Rosina's scene and the charming piece by Bellini, all have their merits, notably a genuine skill in lightening the voice and getting it to "speak" rapidly. But the total effect is apt to be dull.

On the credit side it must be said that the voice itself is rich and warm. Many people, not unduly fastidious about details of interpretation, style and phrasing will be content. It is quite as melodious, after all, as many a cornet solo recital. P.H.-W.

### HISTORICAL RECORDS

VAUGHAN WILLIAMS. Serenade to Music. B.B.C. Orchestra conducted by Sir Henry J. Wood, with Isobel Baillie, Stiles Allen, Elsie Suddaby, Eva Turner, Margaret Balfour, Astra Desmond, Muriel Brunskill, Mary Jarred, Heddle Nash, Walter Widdop, Parry Jones, Frank Titterton, Roy Henderson, Robert Easton, Harold Williams, Norman Allin. Columbia SED5553 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). Recorded in October 1938.

I don't think E.M.I. could possibly have had a more appropriate thought at this time than to reissue the original recording of our beloved Ralph Vaughan Williams' Serenade to Music. For though he composed many more weighty works, he did nothing so utterly felicitous as this, while in sheer beauty it stands out, not only among his own compositions, but in all music. It was written for Sir Henry J. Wood on the occasion of his Jubilee, and everything seems to have conspired to make it a perfect



A photograph taken in the Columbia Recording Studios, St. John's Wood, London, during the historic recording of Vaughan Williams "Serenade to Music . The composer is seen standing in the centre, together with the late Sir Henry Wood and the sixteen soloists named above. [E.M.I. Photo]

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gem of its kind, even to the inspiration the composer had in his choice of words ("How sweet the moonlight sleeps upon this bank", from *The Merchant of Venice*).

The work uses sixteen of the best-known singers of that time, singing in ensemble, each also having a characteristic phrase on his or her own. But these singers were Vaughan Williams' friends as well as Sir Henry's, for most of them sang his songs or the solos in his choral works at Three Choirs Festivals, in London and all over the country. and the feeling that these voices are singing again, to add their tribute at the passing of a friend, is most moving.

The orchestral sound is 1938ish, of course, but perfectly acceptable if you bear that in mind, while the voices come through splendidly (and stir so many memories). How good to hear again Isobel Baillie singing her famous phrase "sweet harmony", with that top A perfectly taken, Stiles Allen's zestful richness, Eva Turner's thrilling sound (rather too much for these surroundings, one must admit!), the immediately recognisable quality of Heddle Nash, Norman Allin's singing of "The motions of his spirit are dull as night, and his affections dark as Erebus"—and indeed, all of them. (An historic picture of all these artists appears on the previous page.)

This reissue would have been welcome at any time. Arriving at this moment it makes one thank Heaven for Ralph Vaughan Williams and the music he left for us.

### POETRY AND DICTION, ETC.

#### LEWIS CARROLL. Alice in Wonderland.

Alice Jane Asher
Dormouse and Baby Vivienne Chatterton
King of Hearts
Mouse, March Hare and Frog Footman

White Rabbit and Fish Footman
White Rabbit and Fish Footman
Cheshire Cat and Bill the Lirar
Cury and The Mad Hatter
Queen of Hearts
Gryphon and Caterpillar
Mock Turtle
Duchess and Helen
Margaret Rawlings
Norman Shelley
Ian Wallace
Marjorle Westbury

Story adapted and produced by Douglas Cleverdon and told by Margaretta Scott. Argo RG145-6 (two 12 in., 60s., plus 23s. 5d. P.T.).

Down the Rabbit Hole; The Pool of Tears; A Caucus Race and a Long Tale; The Rabbit sends in a Little Bill; Advise from a Caterpillar; Pig and Pepper; A Mad Tea Party; The Queen's Croquet-Ground; The Mock-Turtle's Story; The Lobster Quadrille; Who stole the Tarts?; Alice's Evidence.

Every Christmas there are stage re-presentations of one or other of the Alice stories and as we leave the theatre we usually complain that it cannot be done. These are stories to be told. You can no more bring the Mad Hatter to life than the devastating logic of which he is the symbol and not the substance. These are not characters, but simply the extension of thought processes. As the guardian of the spoken word on disc Argo must have had many qualms over this project, particularly with the example of Norman Shelley as an exponent of stories for children before them. As it is we are confronted with a star cast largely thrown

away on animal impersonations, of which Vivienne Chatterton's Dormouse is certainly endearing. The production involves a mixture of narration and acting with the maddening "He said-She said" practice. This recording, then, is not for those who believe that Alice is a story and that it loses its point when turned into an amiable charade. Even apart from the incomparable Mr. Shelley there are others in this cast who could have given us a wonderful reading. It is sad to be lukewarm about any production by Douglas Cleverdon in the week of his imaginative and brilliantly conceived Cromwell conversations for the B.B.C., and indeed, if you like your Alice this way, there are several good moments here as well as Miss Chatterton's utterance of the words "treacle" and "ridiculous". The sleeve notes include an excellent introduction, and the album of two records is properly decorated with Tenniel's illustration. These records are announced for release in stereo form in November.

R. WIMBUSH.

ROBERT LOUIS STEVENSON. The Suicide Club. The Strange Case of Dr. Jekyll and Mr. Hyde. Read by Sir Laurence Olivier. Decca LK4254 (12 in., 25s. 9d. plus 10s. 1d. P.T.).

"Certain dank gardens cry aloud for a murder: certain old houses demand to be haunted; certain coasts are set apart for shipwreck." Thus Robert Louis Stevenson, who, like César Franck in music, is inseparable from his Christian name to posterity. Writing about Stevenson during the Edinburgh Festival and within a mile of the original of "The Spy Glass" in Treasure Island suggests a sympathetic notice. Are we to have records with an " X " certificate? Both Stevenson and Wilde (in Dorian Gray) must have known Mary Shelley's Frankenstein, of which a recording might redress the balance after the cinema's brutalising of an essentially tragic story. Decca's tentative essays in the macabre preserve the style of great writers and let us hear the words. Like the Sherlock Holmes record (February 1957), this "Robert Louis Stevenson Album" is not a straight reading of The Strange Case of Dr. Jekyll and Mr. Hyde and of The Suicide Club. The stories are given a "production". There is anonymous music and, in the absence of other names, I assume that Sir Laurence Olivier plays all parts, suggesting a multi-recording technique, brilliantly carried out, but naturally lending itself to a charge of cheating. If you accept the technique, the production is magnificent. Sir Laurence grips the imagination immediately and sustains his grasp even through the comparatively feeble Suicide Club, where the dealing of the cards really should have you on the edge of your chair.

R. WIMBUSH.

### CLASSICAL REISSUES

What a variable conductor Fritz Lehmann was. He could be so dull, yet could suddenly produce a collection of Mozart overtures as brilliantly sparkling as those

on his D.G.G. disc with the Berlin Philharmonic Orchestra, a miracle of bubbling Mozart playing. Two of these, Cost fan tutte and Il Seraglio, are now available on EPL30014, and if a bit over 9 minutes overall is not generous in quantity, yet the quality of this record is high indeed, Also from D.G.G. is another extract from their Tannhäuser LP under Leitner, this time the Overture, played by the Württemberg State Orchestra on EPL30071. A performance of this that breaks in the middle would, for me, have to be exceptional, and I find this one ordinary and not helped by a recording that lacks ultimate vividness (though the strings have a very nice sound).

Decca contribute **Kempff's** highly personal reading of the Schumann Piano Concerto, reduced from two sides of a 1953 12-inch LP. L.S., in the original review, mentioned pre-echo at the start but this has now been removed and the general sound is agreeable. But it remains a curious reading, often beautiful, but so wayward as not likely to be a general choice: and surely the reticence of much of the playing, admirable in earlier movements, makes for a dull finale. This is a 10-inch MP, LW5337.

Capitol have reissued Camilla Wicks' performance of the Sibelius Violin Concerto together with two of the most popular of the Legends, The Swan of Tuonela and The Return of Lemminkäinen, with the Stockholm Radio Symphony Orchestra under Ehrling. The Concerto originally took both sides of a 12-inch, while the Legends are drawn from a complete recording, both discs now deleted. The revised issue on P8327 is obviously good value, even if the solo playing, though in many ways so good, is not always completely masterful, and the orchestral accompaniment lacks excitement and is not always well balanced. performance of the two Legends is unreservedly recommended, and here the orchestral sound is vastly better. It remains as a whole a good Sibelius bargain.

Philips offer Tchaikovsky's Capriccio Italien on ABE10038, with the Concertgebouw Orchestra conducted by van Kempen, an effective performance, with a good string sound but rather hard brass (at the start, for instance). Also from Philips, on ABE10041, is Beecham conducting Elgar's Cockaigne Overture, not a "traditional" reading of the piece (who would expect it to be?) but one that so often throws light on the beauties of the score. Both playing and recording are first-class. If you don't like the idea of a break in the middle, by the way, it was also reissued some time ago complete on one side of SBR6225 with Elgar's string Serenade on the reverse-both these reissues from the same Elgar/Beecham 12-inch LP-now un-

On their Fontana label, CFE15019, Philips produce more Beecham (this time with the Columbia Symphony Orchestra instead of the usual R.P.O.), a suite from Bizet's Carmen, originally on the Columbia label. The whole of what was a 12-inch side seems to have been put on to this little record and since both performance

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and sound are of the utmost brilliance, there need be no hesitation on the part of anyone

who wants to acquire this.

On Decca CEP561 Backhaus plays Beethoven Op. 27, No. 2, and clearly will have none of this "Moonlight" business, playing the first movement, indeed, in a straightforward manner which many will think plain insensitive. The allegretto is a little laboured and the finale, though very well articulated, shows a confined range of dynamics. It sounded to me as if Backhaus had been playing this work far too often and long.

Maria Stader's account of Mozart's Exsultate Jubilate (D.G.G. EPL30082), with the all too popular yet hideously difficult final third, is probably the best complete version available. Erna Berger runs Miss Stader close and is to be preferred to the Misses Gueden and even Schwarzkopf in this taxing piece, where to keep up the feeling of exultation and at the same time see to it that the runs are all in fluent working order and precisely in time is a great responsibility which sometimes makes for a fatally cautious overtone to the rejoicing. Maria Stader has, like some other D.G.G. sopranos, the maximum help from the echo chamber, not withstanding I find some of her singing, as in the role of Pamina, a little pallid. The runs which defeated even Elisabeth Schumann (the whole was originally a showpiece for a castrato soprano) fall more or less exactly into place, except on one occasion, and there is confidence right up to the climax. She is accompanied by Fricsay and the Berlin Philharmonic Orchestra.

D.G.G. EPL30018 brings the two bass arias from Lortzing's Der Wildschütz ("Fünftausend Taler") and Zar und Zimmermann ("O sancta justitia") sung by Georg Hann with the Württemberg State Orchestra under Leitner and the Munich Philharmonic under Eichhorn, respectively. These two songs are among the most popular numbers in Lortzing's operas-i.e. Donizetti-style buffo arias for German consumption. "Five thousand dollars" is the sum offered to the comic schoolmaster if he will renounce his bride (like many faced with a dollar offer, today, he falls). It is a rich comic affair and Georg Hann makes a capital effect. "O sancta justitia, ich möchte rasen " (" Holy justice indeed, I could go crazy ") is likewise a fine show of angry oldmanship and the singer shows a nice line and sense of occasion. Recording and accompaniment are admirable.

Here are two welcome 7-inch classical reissues from Decca. One is CEP557 on which Bergonzi sings four tenor arias, repeating triumphs from LXT5407 which I hailed in March with the cry of "Bravo, Bergonzi!". I see no reason to withdraw, especially as D.S.-T., now having heard him in the flesh in Verona, pronounces him, likewise, an artist. occasional throatiness and too persistent flicker in his tone are undeniable but not unacceptable. "Celeste Aida" is well phrased. The aria from Luisa Miller has

imagination behind it. The testing "Ah, si ben mio" from the third act of *Il Trovatore* is smooth and, compared to the effort of Del Monaco, simply masterly in phrasing. The whole opening scene of the final act of *Ballo* recalls Martinelli in span and planning. Not a marvellous voice, but an artist among robust tenors.

Another 7-inch, CEP560, gives us four different artists in four smash hits. Top of the list is **Tebaldi's** golden, stately, gorgeous entrance of Adriana Lecouvreur, "I am the humble hand-maiden of genius". I do not tire of this sumptuous inspiration (only wish we could have a decent recording of the whole). Tebaldi is superb, even if the penultimate note is only just up to pitch. I'd have liked more from the orchestra under Erede. But this is, vocally, the best; surpassing sweet-toned Hammond and interesting Callas in the "straight".

Di Stefano, only caught on Decca this once (he is usually a Columbia artist), gives us Nemorino's "Una furtiva lagrima" from The Elixir of Love. He sings it very loudly, truly but unpersuasively—preferable very

sions abound.

Giulietta Simionato sings—guess what? "O don fatale": this is the same lush, extravagant performance as on her LP recital of '55 and also appearing on LP this month (page 211, LXT5458). One of her best efforts. Campora, the tenor on the Decca Butterfly, sings most acceptably the "Lamento di Federico" (from Cilea's L'Arlesiana), a real show-stopper, nostalgic, touching and memorable. He does quite well, though Di Stefano is more passionate, Tagliavini much more subtle, with fading pianissimos not here even hinted at.

All in all, CEP560 is very good value as a gift record.

P.H.-W.

Decca LW5336 brings us some "highlights" from the company's splendid recording of Strauss's Der Rosenkavalier. These are, from Act 1, the Italian tenor's aria (Dermota) and the whole of the music from the Marschallin's reflections on the inexorable passage of time ("Die Zeit, die ist ein sonderbar Ding") to the end of the act (Reining, Jurinac). Maria Reining makes a very sympathetic character of the Marschallin and sings her monologue "Quinquin, er soll jetzt gehn", with a sad simplicity that is touching, and Sena Jurinac is an admirable Octavian. On the reverse, there is, from Act 2, the scene of the Presentation of the Silver Rose (Gueden and Jurinac), Annina's reading of the letter of assignation to the end of the act (Rössl-Majdan, Weber) and the Trio from Act 3, all excellently sung, with Kleiber's wonderful handling of the score is, of course, the particular "highlight"

It is indeed good to have **Sir Thomas Beecham's** most beautiful performance of Delius's *Mass of Life* reissued on Fontana CFL1005-6. There is in this work some of the loveliest music Delius, or anyone else, ever wrote and I hope the work will now make many new friends. Beecham gets playing of the finest quality from the

R.P.O. and among the soloists (Sinclair, Craig, Boyce) Bruce Boyce, who has the major part, gives the performance of his life. The London Philharmonic Choir are very good indeed.

A.R.

### REVIEWERS' NOTES

T.H. writes:

In the last issue of The Gramophone I reviewed Hollreiser's recording of Tchai-kovsky's 5th Symphony (Vox) and referred to the conductor throughout as Horenstein. Readers cannot have been seriously misled, for the review was correctly headed as being conducted by Hollreiser, but all the same this must have seemed to readers a very casual thing to do and I hasten to explain.

When I scribble a review in its first, pencil, state I usually refer to the artist concerned by his initial. It saves so much effort when you don't have to keep writing out "Hollreiser" and "Horenstein" (let alone such fellows as "Schmidt-Isserstedt"). Reviews in this state are often kept for a day or two in case I want to modify them and in this instance I evidently proceeded eventually to the fair copy, by which time H for Hollreiser had become H for Horenstein.

May I assure everyone that there was no casualness at the time of listening, for I was perfectly aware who was conducting: and anyway, whichever gentleman was concerned, that would have made no difference to my views. But I ought to apologise to Horenstein and his admirers for saddling him with a notice which wasn't at all favourable and I do so with pleasure.

### Pye/Mercury Announcement

Pye Records Limited of England and the Mercury Record Corporation of the United States of America jointly announce that the agreements existing between them expire on the 30th September, 1958. Plans for the handling of the Mercury repertoire in Great Britain and of the Pye repertoire in the United States of America after that date will be announced in due course. Existing catalogue items of the Mercury repertoire in Great Britain and of the Pye repertoire in the United States of America will continue to be sold by the respective companies up to the 31st December, 1959.

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# PASSING NOTES

By ARTHUR JACOBS

"Wherever you go, there is a festival," said Inge Borkh. "It is very bad. A festival should really be out of this world, and you cannot have festivals all the time and everywhere."

have festivals all the time and everywhere."
We were talking at Edinburgh, where Miss Borkh had delighted me as the red-headed villainess of Weber's Euryanthe, staged at the Festival by the Stuttgart State Opera. On a recital record last year she sang "Ocean, thou mighty monster" from Weber's Oberon: but that opera, she told me, she has never sung on the stage.



Inge Borkh

[Decca photo]

Myself, having seen Oberon staged at Cologne, I wait for an English recording and an English stage performance of what must be the only opera written in English by a great Continental master. (The libretto is not beyond repair.) But the role which Miss Borkh herself would most like to perform in a complete operatic recording is Verdi's Lady Macbeth: an extract from the role is to be heard on her new recital record, reviewed here last month.

"Wherever you go there is a festival . . ." Certainly I could have imagined no more improbable place for a festival than Aspen, Colorado, a former silver-mining town nearly 8,000 feet up in the Rockies.

Yet there, on a visit this summer, I found such artists as Jennie Tourel, Mack Harrell, Szymon Goldberg, William Primrose, Vronsky and Babin, and the Juilliard Quartet. As well as performing, they were teaching at the Summer School with which the Aspen Festival i : organised.

Jennie Tourel told me of her forthcoming recital record under the collective title "None But The Lonely Heart": "I thought it would be nice to show them the real Russian schmaltz".

Mack Harrell, who sings Nick Shadow in the complete recording of Stravinsky's *The Rake's Progress*, is also the Wozzeck in the American complete recording of Berg's opera—most regrettably, not available here. He told me of

recording Bach lately not in New York but in Cleveland, where Robert Shaw (conductor of the excellent Robert Shaw Chorale) is now settled.

William Primrose has, I learn, commissioned a viola concerto from Malcolm Arnold.

The Juilliard Quartet now have a different second violin and a different 'cellist (Isidore Cohen and Claus Adam) from when they made their famous recording of all the Bartók quartets. But their superb standard has been maintained—as was clear not only at Aspen but when they caught me up at Edinburgh.

Expect to hear Robert Mann, the young leader of the Juilliard Quartet, in a new capacity: as a conductor. He has been making the first-ever record of Bartók's Piano Concerto No. 1 for Bartók Records, run in New York by the composer's son Peter.

In an otherwise deserted department store in San Francisco, with an incongruous background of fine oriental tapestries, I heard the bump-bump of a bad, old-fashioned German band.

Bad on purpose, I hasten to add. For this was a rehearsal of the Guckenheimer Sour Kraut Band, whose newest American disc is entitled Music for Non-Thinkers. I do not think it can be long before this latest example of musical burlesque invades Britain. The band's director, Dr. Fritz Guckenheimer, is in everyday

life Mr. Richard Gump, owner of the store. The band "rags" such non-sacrosance classics as Liszt's Second Hungarian Rhapsody, and also plays the waltzes and polkas of beargarden tradition. Theirs is not a Spike Jones romp, but something only just too bad to be true. I enjoyed it.

Why do I know that the Hollywood Bowl Symphony Orchestra's records are not made in the Hollywood Bowl? Because of the absence of crickets.

The crickets provided a constant high chirping as an obbligato to Rachmaninov's Second Piano Concerto when I heard it in the Bowl with Moura Lympany as an excellent soloist. Miss Lympany was justly proud of having recorded two such rarities as Rachmaninov's First and Prokofiev's First Concertos (recently issued on a single disc in U.S.A., but otherwise coupled here); but for her concert in the Hollywood Bowl, the management apparently said it had to be Rachmaninov No. 2, Or Else!

Miss Lympany drew more than 7,000 people. The capacity of the Bowl is 20,000, but rarely does a classical pianist fill it. One who did so this season was (I offer no prizes for guessing) Van Cliburn. His records, by the way, seem on display everywhere in the United States and Canada.

And so to Edinburgh, where I caught myself listening to Hans Richter-Hanser's pianoplaying to see if he was "as good as his records". (See last month's review of the Grieg and Schumann concertos.) Of course I remember the days when people bought records in the hope that they would be as good as concerts.

# CONTINENTAL RECORDS

By LILIAN DUFF

Once again the most attractive collection omes from Italy. "On the Shores of Sunny comes from Italy. "On the Shores of Sunny Italy" (Durium TLU97013) brings together such well-known artists as Aurelio Fierro, the Marino Marini Quartet, Sergio Centi, Olga Pizzi, Nella Colombo, Enza Dorian and Bruno Quirinetta and his orchestra. The mood is more than ordinarily varied, for whereas A Luna Chiena, Cascatella and Malepenserio are in the familiar sentimental vein, there's a pleasant gaiety in Nu vasillo, in which the lover pleads that if his sweetheart isn't ready to marry him she might at least give him a kiss on deposit, and a nice astringent touch in Biundulella, where the weeping girl is advised to forget a good-fornothing, unworthy of her tears. There's practical wisdom again in Giuvinotto (as the spelling suggests, most of these songs are in dialect). Every night, we are told, the alley has been kept awake by a young man serenading his love. Now at last he has accepted her "No" for an answer. The world is full of lovely girls, he's told consolingly, so he'd best go away and forget her, and let the neighbours get some

sleep.
Touring four countries lately, I found that the one tune you heard everywhere was Domenico Modugno's Nel dipinto di blu. Even in a remote Bavarian village a zither player was making a brave shot at it. Now you can get it, under the simpler title, Volare, with either English or Italian words. The two records I have before me are both in Italian—one (Oriole 45-ICB500) sung by the composer; the other (Durium 45-DC16632) by Marino Marini and his quartet. They are both agree-

able. I can also recommend "Under the Stars of Naples" (Durium DLU96033), a collection from gay to sentimental, sung by Roberto Murolo to his own guitar accompaniment. I particularly liked Serenata a Carolina, which was new to me, and three or four other pieces—Te voglio bene, Serenatello sciue sciue and Nanassa, for example—which treat romance in the modern way, without the sob in the throat that was the old tenor's standby.

For the Englishman, Greece, like Italy, has a special magic. "Songs of the Greek Islands" (H.M.V. CLP1179) is a collection of twelve songs from eight different islands—Zante, Kalymnos, Chios, Samos, Syrtos, Mytilene or Lesbos ("the lyrics here", explains the sleeve coyly, "are humorous and somewhat naughty"), Skyros and Crete. Though the words may be incomprehensible, we need no interpreter to appreciate a tang as distinctive as that of rezzina, and the odd, exotic note that bridges East and West.

I can't be alone in regretting the disappearance of the barrel-organ from London's streets. Some Parisians, too, miss the Orgue de Barberi—called, I learn, after the Italian inventor, Barberi, not the Barbary Coast. I won't pretend that the music is beautiful, but Jean Berard's four songs—Les Ponts de Paris, Sur les Quais de vieux Paris, A Paris dans chaque Faubourg and Paris-Canaille—have character and atmosphere enough to make one sigh for the days when the wandering musician might be found in quiet backwaters, with the cardboard strips winding through his instrument and a little group of children for an audience.

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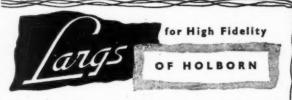
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# NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

This is an exciting month indeed, for I have my first stereo discs from Decca and E.M.I. for review—something I have long and keenly anticipated, for I have been enjoying stereo on tapes for some time and also such tests discs as I could get after they first became obtainable. Before coming to details a word about listening conditions is desirable I think.

I have played stereo tapes and discs through two pairs of loudspeakers (one costing twice as much as the other) and for discs I have used three different pickups. The size and shape of my rooms are of importance. One of them is about 28 by 14 feet plus bay window, recesses, etc., and the other is about 18 by 16 feet plus bay window and fireplace recesses. Between the two rooms is a hall measuring about 16 by 10 feet.

As I conceive it the benefit to be derived from stereo sound is not so much that individual instruments and artists can be "positioned" as that the overall sound should be broader and more spacious and "living", and yet have clear definition and separation of instruments, than that of monaural discs coming from a single point source. It should also be less fatiguing to listen to for long periods.

The first two are both orchestral, and, happily, one is from Decca and the other from E.M.I. The latter is the six Waldteufel waltzes—Les Patineurs, Op. 183, Mon Rêve, Op. 151, Estudiantina, Op. 191, Grenadiers, Pomone, Op. 155, and España, Op. 236—played, in that order, by the Philharmonia Promenade Orchestra under Henry Krips, the monaural version of which I reviewed in October 1956.

We get a taste of genuine stereo quality of sound in the very first bars of Les Patineurs, where strings and woodwind are in conversation, as it were. A little later the piccolo is quite startling. At first I wondered whether it was not over-recorded, but it isn't. When going full bore, as here, small as it is, the piccolo can dominate the orchestra. And it sounded to be exactly in the middle, between the two loudspeakers. It was also noticeable from the beginning that the orchestra seemed to be spread out in front of me and that the angle at which the sound reached me from the extreme right and left was very similar to that in a concert hall when occupying a seat 12 or 15 rows back in the stalls. There was never a blank or void in the middle.

I could go on for a long time describing individual felicities in detail: the amazing clarity of the introduction in Mon Rêve and the solidity of the trombones and presence of the bass drum; the realistic balance between castanets and tambourine and the rest of the orchestra in Estudiantina, and the truth of the cymbals when tapped gently; the clarity with which the attack and release of quite subsidiary instruments comes through the general ensemble in Grenadiers; the gorgeous tone of the horns in the introduction of Pomone; and the faithful colour of the woodwind in the opening bars of España. But above all these points of detail I rank the realism of the overall effect in soft and loud passages alike (Col. SCX3251).

And so it is with R.C.A.'s selection from Tchaikovsky's Casse Noisette music played by the Boston Pops Orchestra under Arthur Fiedler on SF5004, the monaural version of which I reviewed in July 1957. The edge to the violins here is a trifle keener and the overall tone a little harder, but that is deliberately designed I have no doubt. It is quite customary

in American recordings. The recording was made in the Symphony Hall, Boston, and the length of the reverberation period seems from memory a little more noticeable in the stereo than in the monaural version. Fortunately this does not cloud the music.

Again quality of tone and clarity are to be noted at the outset, particularly the dry, characteristic viola tone in the overture (and again in the middle of the Sugar Plum Fairy dance). The ethereal quality of the harp is very beautiful in band 2. The veiled tone of the muted strings in Danse Arabe is again remarkably realistic, and the three flutes in the Danse des Mirlitons are superbly clear, as is the woodwind generally in Mother Gigone and the Cloums. The brilliance of the brass at the climax of the Pas de Deux with which the third band on the second side opens is another joy.

At the risk of repetition, however, it is in the general realism, breadth of tone and air of spaciousness that these two orchestral records surpass their monaural counterparts most strikingly. I was able to listen keenly twice to each of these records at one sitting, lasting about three hours, with less aural fatigue than would have been caused by a much shorter period of monaural listening.

The virtues of my third stereo disc are less spectacular but none the less real and substantial. It is a selection of popular songs sung by Julie Andrews with very pleasant light accompaniments by Irwin Kostal and his Orchestra (R.C.A. SF5001).

I have no monaural version for comparison this time, the nearest approach being another selection, of better songs, by Miss Andrews which I reviewed enthusiastically in June last. Good as that was, this is even more natural and better with the voice placed perfectly naturally midway between my two loudspeakers and the orchestra spread to the right and left, and even behind, Miss Audrews.

The songs in order of singing are: It might as well be Spring, Falling in love with love, We'll gather Lilacs in the Spring, He loves and she loves, I'm old fashioned, You're a Builder-upper, Little old Lady, My Ship, Cheek to Cheek, Come to me, Bend to me, So in love, Matelot. Miss Andrews gets the best out of these by avoiding all exaggeration and seeking after effect.

My first monaural disc is also a collection of popular songs, but despite the fact that the singer is **Helen Traubel**, I do not like it half as well. Miss Traubel has made some fine operatic recordings and she was first-class in "Waiting for the Robert E. Lee" with Schnozzle in "Club Durante" on Brunswick LAT8218 but in "America's Favourite Songs" (London HA-D2177) she ranges from Danny Boy and a Brahms Lullaby to Because and Three O'clock in the Morning in a sentimental style that is altogether too sweet. Moreover she is so near the microphone that every intake of breath is magnified to asthmatic proportions.

A record for connoisseurs of musical curiosities is Col. 33SX 1098 called "Afternoon in Amsterdam" and featuring a huge but transportable and hand-cranked "Gavioli Draaiorgel" called Jupiter—and a veritable Jupiter it must be judging by the variety of sounds it is capable of producing

Barrel organs of this type seem to be peculiar to Holland. They are operated by perforated paper akin to pianola rolls but which is folded backwards and forwards to look somewhat like a book instead of being rolled. The volume and weight of sound is worthy of one of the

steam fairground organs and this specimen is particularly rich in the percussion department. There are 12 bands, each containing several items, divided between "Amsterdam Songs", "Dutch Waltzes", "Dutch Marches" (one of which is King Football), "Between Tunnel and Maas Bridge", "Dutch Towns", "Dutch South African Songs" (one of which is Sarie Marais), "Dutch Tangos", etc. Apart from its novelty Jupiter is much more musical than might be expected.

Father Sydney MacEwan has two new EPs in which he is supported by Charles Smart at the organ and the Philip Green Orchestra, and in the first of them by the George Mitchell Choir as well. The more attractive of the two discs is called "The Spirit of Christmas" (Philips NBE11089). It is most unusual to be writing about a Christmas record so far ahead. More often it is my fate to wonder whether such records received in December are worth including in the January issue. The titles are: God rest ye merry, gentlemen, What Child is this? The Coventry Carol and The Three Mummers and all are presented with pleasant and attractive simplicity.

NBE11088 also contains four titles, the best of which is the traditional O Sanctissima. The other three are ballads and Father MacEwan handles them with such care that the effect is to me rather forced and unnatural. The other three titles are Holy Child, Just for today and All in the April evening. In August I reviewed enthusiastically Mary O'Hara's Love Songs of Ireland (Beltona LBE20). This contains 16 titles. Four of these, My brown haired boy, Paddy's wife. Anom's anall and Beidh aonach amaireach are now coupled on IEP63 which is unreservedly recommended to those who want Miss O'Hara in a smaller dose so to speak.

Lastly Uncle Mac's "Nursery Rhymes No. 2" is thoroughly approved of by all the youngsters to whom I have played it. The singers are Stuart Robertson, Dorothy Helmrich, Gwen Catley and Stanley Riley and there is a chorus of children as well. Where a song is also a game or calls for action brief but clear instructions for joining in are given.

At the last minute there has come another stereo disc, by the Morriston Orpheus Male Choir conducted by Ivor E. Sims (Decca SKI.4008). Being a North countryman, male voice choirs have a particular appeal to me, and I can savour the qualities peculiar to the choirs of Wales as well as those of Yorkshire and Lancashire. This record demonstrates magnificently how right is the prefix "stereo" to describe the new sound; it comes from a Greek word meaning solid. There is a combination of weight and delicacy here such as I have never heard from a monaural record, even in the softest passages there is this so desirable sense of solidity, and never is there any mistaking the fact that one is listening to a large number of voices.

The titles are: Land of my Fathers, Song of the Jolly Roger, Hughes's Tydi a roddaist (and what a lovely song it is), Roll, Jordan, roll, Rock of Cader Idris, All thro' the Night, We'll keep a welcome, God bless the Prince of Wales, Parry's arrangement of Aberystwyth, the well-known Brahms Lullaby, Verdi's Chorus of Hebrew Slaves (which although not so identified on the label is, of course, "Va pensiero sull' ali dorate" "from the Third Act of Nabucco), Deus Salutis, Sullivan's The long day closes and Hen wlad fy nhadau. Some are unaccompanied and others have an organ accompaniment (the organist is not named on the labels but may be on the sleeve which I have not seen). The recording was made in the Soar Chapel at Morriston in South Wales. A very beautiful record.

# MISCELLANEOUS AND DAN

AND DANCE By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

As a refreshing change from cheap sentiment and raucous rock an Italian song called Nel blu dipinto di blu, or as it is known in England, Volare, has taken over and swept all before it. Out of a number of different versions, I have heard these: Anne Shelton's joyous singing on Philips PB852\*, preferable to the more wooden efforts of the McGuire Sisters on Coral Q72334\*, with the same backing and the same comments—Do You Love Me Like You Kiss Me?; Lita Roza's, partly in Italian, backed by a vigorous song, R's A Boy, for once not directed at those obviously still at school (Nixa N15155\*) (though of this, I prefer Lisa Noble's more relaxed singing on Decca F11051\*, albeit with The Saints as a backing); and Cyril Stapleton's, with chorus and a gurgling guitar (Decca F11049\*). The reverse of this is a military-flavoured Which End Bites?, with bugles at the outset and lots of brass throughout.

Quite frankly, I much prefer either or both the new Decca LPs by the Stapleton orchestra. One of these (LK4144) captures the spirit of Italy After Dark much better than the Volare mentioned above, and though the numbers included on LK4145 in a set called New York After Dark do not suggest that city more than anywhere else particularly, they are beautifully played without that mumbling ethereal choir which is quite definitely beginning to get me

down.

Well, we seem to have got on to the subject of the instrumental records quite naturally, so we'll see what else is available in that category. Mitch Miller (Philips PB847\*) has masses of oboes on echo in Rockabye In Beardland, presumably mass-recorded by himself, not very enthraling, and a fine male chorus to sing the theme song of the film "The Key". Then there is another of those travelogue sets from that fine string group The Troubadours, who certainly get around! This time (like our own Mr. Stapleton) they have been to Rome (London HAR2114), according to the title of the record, though I suspect they spent a good deal of time in Naples too, since most of the tunes they play come from there ('O sole mio, Funiculi, funicula, etc.). Like the Stapleton disc, though, they include Arrivederci, Roma, so as to justify the title, and if you have these discs, you shouldn't need another version of this lovely song.

But in case you don't happen to care for either Cyril Stapleton or the Troubadours, there is a third LP including the Roman song on London HAR2115, by Roger Williams at the piano, with suitable rhythm accompaniment. Piano music reduced to the base metal, this, most of it already encountered on 45/78 r.p.m. discs, but most pleasant background sounds, including Till (its generic name) and Tammy, a reminder of last autumn's big film-song hit, which is also included in a piano set by Bill Snyder (Bruns. LAT8265) of Themes Distinction From Great Motion Pictures. Snyder's style is more elaborate than Roger Williams', and you may find his decorative roulades more to your liking than the straightforwardness of the London disc; if so, you will also revel in his second LP set called Sweet And Lovely, which includes that number of course. and which is a fair description of the performances (Bruns. LAT8254).

Piano music is certainly at a premium this month, for here is a further 12-inch LP, this time a Decca (LK4285) of Winifred Atwell offering Around The World In Eighty Tunes. haven't checked to see we get full measure, but there are plenty of choruses from all over the place, though enough, I feel, is as good as a feast, and there is enough here for a festival. I wasn't all that impressed with the piano and rhythm section music of the Gerard Gustin Quartet (Felsted PDL85050) though it's inoffensive enough; just rather dull, and no better than the most mediocre stuff we can produce over here. The last records of poor Charlie Kunz turn out to be a set of old-time music-hall songs on Decca DFE6488. A record of doubly nostalgic appeal. Perhaps the most satisfactory piano record is H.M.V. CLP1180, with Oscar Peterson, the Canadian-born Negro pianist, with light strings, playing sweet and appealing lullaby music which proves that even a celebrated jazzman can be human.

Don't go, we're not through the piano records yet. There's a new "single" of Russ Conway on Col. DB4166\*, with that absurd Got A Match? presented with an old-time sound that includes a banjo besides the customary beat-up piano; and Toby's Walk, which has a more interesting tune. Then on H.M.V. POP509\*, Frank Gallop has a noisier time asking for the match he finds he can do without, assisted by a la-la chorus, and on the other side, offers a similar sort of thing called I Bey Your Pardon. Well, at least this compensates for the peremptoriness of

the question on the top side.

Turning from fingers on keyboards to fingers on flutes, I found a South African importation that while obviously in the kwela genre, is a good deal more interesting than usual, if only because it is not as raucous or repetitive, and neither side sounds like Tom Hark. It is on Col. DB4164\*, by the Penny Serenaders. Titles are Fluitje Vastrap, more Afrikaans than Zulu, and Whistle Kwela, which turns out to be a sort of Charleston!

Another Columbia, DB4181\*, puts the musical scene back about half a century as the Big Ben Banjo Band plunk away through Mountain March, a naive affair with cheery whistling that one can't help liking in small doses like this, and with a very corny waltz with chorus, The Luxembourg Waltz, to support it. More modern in concept is Decca F11050\*, though one of the tunes, I'll Be With You In Apple-Blossom Time, is all of thirty-eight years old. The other, Trudie, is up to date (and so, I think, is the come-hither miss who responds to the men who sing her name). All this is accomplished on electric organ, mandolinpiano and rhythm by Harry Grove and his Music.

The harmonica fans get a fair helping this month with an EP and a "single". The EP is Parlo. GEP8679, on which Borrah Minnevitch and his Harmonica Rascals play things like Tea For Two and Tuxedo Junction in a manner which I find easier on the ear than that adopted by Joe Harper (nicknamed, by a truly brilliant streak of invention, "Harmonica") on M.G.M. 983\*. The use of an echo chamber distorts the tone of the instrument unnecessarily in both Her Lips Were Like Velvet and Lazy Train, a bluesy affair.

This train number is also recorded by **Tommy Sampson**, his chorus and Orchestra on Parlo. R4458\*. In spite of an irritating dooah chanting, this is to my ear more acceptable than the harmonica version. The reverse is

Smooth Mood, which is lifted straight out of Wouldn't It Be Loverly? from My Fair Lady.

Other instrumental singles include another sample of **Sid Phillips'** polished Dixieland style in *When Irish Eyes Are Smiling* and *After J Say I'm Sorry* (H.M.V. POP512\*); one of Teet Heath's greatest singles ever on Decca F11048\*, The Army Game and Strolling With The Blues, a jaunty number with attractive blending of vibraphone and flutes; Billy Vaughn's big saxy sound in Sail Along, Silvery Moon and The Singing Hills (London HLD8660\*); and the Billy May-like slurping saxophones of Ken Mackintosh's Orchestra in a bold Latin tune Muchacha, and a squawking pseudo-blues, The Swivel (H.M.V. POP506\*). There is some much more attractive Latin music on Col. DB4169\* by Geoff Love and his Orchestra in Brazil, of the kind people never seem to tire of, and a more rocking number, Patricia, after Perez Prado on R.C.A. a month ago. Fontana H146 presents the real Latin band, though— that of **Chaquito** and his Orchestra, sub-titled "Rey del Cha-Cha-Cha". For those who know no Spanish, I will air the little I have and explain that this means "King of the Cha-Cha-Cha", a fair conceit. Titles are Chaquito (modesty being as dead as chivalry, it would seem) and Me voy pa'l pueblo, both of which are nice and rich-sounding, and are also to be found on an EP (Fontana TFE17045) with Zig-Zag Mambo and Midnight Cha-Cha-Cha, all much of a muchness.

And that leads me on to the EPs and LPs. There's a new EP by Frank Chacksfield (Decca DFE6502) that includes The Very Thought Of You beautifully done like the others on the disc, as usual; there's a 12-inch LP (Nixa NPL18018) of Bill Shepherd directing his Orchestra and the Beryl Stott Chorus, the latter chanting wordlessly and the former blaring and beating gigantically, and for a brief respite, there's a non-stop dance record that for all that, does not exhaust one, on Bruns. LAT8255. It's by **Howard Lanin's** Orchestra. Now that name rang a distant and rather muffled bell with me. I thought I remembered having seen it on a record in the family collection that had been gathering dust and spiders in the outhouse for years. I took time off to look, and lo! On H.M.V. B5047, and recorded just a bit before my time (!) Melancholy Lou by this same Howard Lanin, at the Ben Franklin Hotel, wherever that may have been. It had a big, fat sound, despite its age, and so has the new LP. But don't get thinking that Mr. Lanin hasn't changed in over three decades. His music on the LP is as modern as it needs to be, with a goodly selection of honest-to-goodness danceable music of the kind we get too seldom. Doesn't anyone like good dance music any more? (I could have done without the crowd noises, though).

I said that Howard Lanin was not one to remain static, musically, in thirty years or so. Guy Lombardo, however, faithfully trots out the same wispy saxes and booming tuba on Cap. T788, just as he did on another old record I found rubbing shoulders with Mr. Lanin's. He plays things like I Could Have Danced All Night, the same as Howard Lanin, but I'll take the Brunswick for entertainment.

I came on the pop-music scene during the "swing" era, and one of my idols then (ssh... he still is) was the late Glenn Miller, the essence of whose music is faithfully preserved in a new LP (R.C.A. RD27079 by Ray McKinley and the New Glenn Miller Orchestra under the heading Something Old, New, Borrowed And Blue. But there is a lot of brassy overtone that may be McKinleyism, or simply hi-fi.

The LPs seem determined this month that we shall have I Could Have Danced All Night, for on Decca LK4264, Edmundo Ros presents a Latin version of it, very nice and very different

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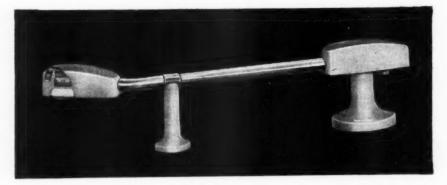




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from Lanin and Lombardo. Ros On Broadway is the title, featuring American show-tunes in the Ros idiom.

Sid Bass and his Orchestra (R.C.A. RD27073) offer some goodly standards under the heading With Bells On. I thought this might be an experiment in campanologist's art in the manner of the percussion disc by David Carroll on Mercury a while back, but it's just an ordinary big band—quite a competent one—with occasional bursts of chimes, glockenspiel, dulcimer (I think) and other things that go ding-dong in various tones.

Warm, Wild And Wonderful is the colourful title given to yet another set of dance music by Eddie Barclay and his Orchestra on Felsted PDL85049, but while it's reasonably "warm", it certainly isn't wild, and it's a matter of opinion as to whether it's wonderful. It's very peculiar, I'll grant that, to hear Cigareets And Whusky And Wild, Wild Women without a vocal of any sort.

But on Decca LK4273, Sweet Harmony, Sidney Lipton and his Band play some more good straightforward—but nicely coloured—dance music, as good as anything imported, either from France or America.

The latest teenage fad is the Kalin Twins' record of When, on Bruns. 05751\*; it was very popular with the audience round the B.B.C. Gramstand at the Earls Court Radio Exhibition, though it doesn't seem to have much more to it than Paul Anka's Diana, which it resembles. Barry Barnett of the brash, wooden voice has also recorded it on H.M.V. POP511\* with Secretly, and in addition, on POP521\*, he sings of more misunderstood teenagers in love and My Lucky Love. The latter song is produced more relaxedly on Col. DB4179\* by Johnny Duncan, with an Oriental-flavoured novelty, Geisha Girl, on the reverse.

Another great favourite at the Gramstand was Charlie Drake's Splish Splash and Hello, My Darlings, which is no doubt meant to be funnier than it strikes me (Parlo. R4461\*); I think one has to see this sort of thing to appreciate its subtleties (?) to the full. Splish Splash appears to be a leg-pull at the expense of the rockers—and so does Juke Box Jumble by, of all people, the one-time "skiffle" king, Charles McDevitt (Oriole CB1457\*). Well, well . . . the reverse is a rather charming song, sweet and wholesome, Real Love, sung in character by Shirley Douglas.

But the biggest leg-pull of all comes, naturally, from **Bernard Bresslaw** on H.M.V. POP522\* In *Mad, Passionate Love* and *You Need Feet* (a wonderful parody on *You Need Hands*, of course) he squeezes every drop of deadpan drollery out of the drivelling lyrics.

Unfortunately, there are many more voices on records that sound like that because they can't help it. I used to like Girl Of My Dreams the way Bing Crosby or Perry Como did it ten years ago or so, but Gerry Granahan on London HL8668\* has rather spoiled it for me by making it into an ugly rocker. No Chemise, Please on the other side is better, though, and it scores over Wee Willie Harris in that I can understand most of it and sympathise with its

anti-sack-dress propaganda.

Mentioning Perry Como just then reminds me that he has a new "single" on R.C.A. 1071, featuring Beals There A Heart So True? (almost too relaxed) and Moon Talk, a beaty thing with hefty chorus, and a further 12-inch set, Dear Perry, on R.C.A. RD27068, which is just another very nice selection of typical performances à la Como, delightful for his legion of fans. I don't know if the Pat Boone fans will find his new "single", London HLD8675\*, as interesting as a number of his previous successes; If Dreams Came True is rather wandering, and That's How Much I Love You is the sort of cheap

rocker I thought Mr. Boone had turned his back on now.

Dennis Lotis, however, is up with one of his best on Col. DB4182\* in Belonging To Someone and Safe In The Arms Of My Darling, the Hi-Lo's score on Philips PB844\* with a nonchalant whistling number, Whistlin' Down The Lane, backed by When I Remember. These must rank high with the group's best.

The jaunty, happy mood is also caught by sunny Doris Day in a breezily egotistical number on Philips PB843\*, Everybod Loves A Lover, backed by Instant Love, which somehow suggests a nightcap; by masculine Paul Beattle in A House, A Car And A Wedding Ring and an echo of calypso, Banana (Parlo. R.4468\*); by Julie Andrews in her two famous numbers from the My Fair Lady LP (Without You and I Could Have Danced All Night) on Philips PB846\*; and by Sunny Gale, a girl, with a rather piercing voice in the oldie Just Friends and a new number, A Certain Smile, which is also recorded, more satisfactorily, by Sandy Stewart, another girl, on London HLE8683\*, better than her other song, Kiss Me, Richard. I also found cheeriness in Marion Ryan's Alma Cogan-ish Please Don't Say Goodnight, with its pounding piano and walloping beat, and the waltz on the other side, The World Goes Around And Around (Nixa N15157\*).

#### THE MONTH'S CHOICE

Cyril Stapleton The Troubadours Oscar Peterson Ted Heath Howard Lanin Dickie Valentine Bing Crosby Frank Sinatra Andrews Sisters Decca LK4145 London HAR2114 H.M.V. CLP1180 Decca F11048 Bruns. LAT8255 Decca LK4269 R.G.A. RD27075 R.C.A. RD27069 Cap. T973

Eydie Gormé informs us philosophically, and all too truly, that we Gotta Have Rain, bringing in a gang of very young children to help (or, as is often the way with kids, to hinder) on H.M.V. POP513\*. I admire Eve Boswell in her Left Right Out Of Your Heart and the strongly African - influenced Voom - Ba - Voom (Parlo. R4455\*) for her versatility and taste, also demonstrated on an EP (GEP8690), on one of the tracks of which—Swingin' Shepherd Blues—she plays the descant recorder as well. Frank Holder (Parlo. R4459\*) also sings of Africa in two songs from the film "Nor The Moon By Night", the title number and Bechuanaland, being exotically seductive and kwela-beaty respectively. This artist might almost be regarded as Britain's answer to Harry Belafonte, now elevated to the label-peerage on R.C.A. 1072\* by dropping his Christian name. He sings of Little Bernadette rather mawkishly, but makes a tender job of Danny Boy.

Next, the vocal LPs and EPs in their own right. There are several interesting "breakdowns" for those who cannot afford the LPs concerned. Among them, the soundtrack of the film "Carousel", long issued on Cap. LCT6105, now on EAP1-, 2-, 3- and 4-694, and one of Nat "King" Cole's most attractive and popular LPS, Cap. LCT6129 is now separated up on EAP1-, 2-, 3- and 4-824.

One of the most interesting LPs I've had this month is Decca LK4269, on which Dickie Valentine, accompanied by, or perhaps I should say singing the incidental vocal refrains with Ronnie Aldrich and the Decca Dixielanders. Oldies of the 'twenties and 'thirties are given, and the first track on side I opens with some chatting between Messrs. Aldrich and Valentine while listening to the playback in the control-room. Dickie remarks that without

adjusting certain controls, the band sounds like it might have done when the tunes were new to records. He's got something; if you would like a sample of how dance bands did sound back in the 1927-1931 era, try R.C.A. RD27075, presenting The Young Bing Crosby, easy and even then great, assisted by Paul Whiteman or Gus Arnheim and their respective orchestras. The reproduction has certainly been brightened up, and I was astounded at how modern the Arnheim orchestra, in particular, sounded. This record is not only a great historical document; it's a sound object-lesson to all who aspire to sing commercially.

By a coincidence, and coming a decade or so nearer the present, R.C.A. RD27069 gives us a big bunch of Frankie and Tommy, Sinatra and Dorsey to you, dating from 1940-1942, aided on some by the Pied Pipers, who prove my point a few paragraphs back about how dated "doo-ah, doo-ah" sounds by doing just that—seventeen years ago! Sinatra was not then as great as Crosby was on his disc, or as he, Sinatra, has since become; but this too is a fine record, for the Dorsey band was a great one, and the tracks would have been well worth hearing if neither Sinatra, nor any other singer, had appeared on them.

A wide range of songs presented From David Whitfield With Love on Decca LK4270 make for good entertainment, as it's all there from Unless to Song Of The Vagabonds, and Zack Matalon sings a lot of nice songs easily on Decca LK4281. The King Brothers demonstrate a versatility I had not previously noticed in them on Parlo. PMC1060, and Jimmy Logan, whose Beltona LBA23 has no dividing scrolls, is heard in an invigorating live performance under the name Loganberry Pie. Even Sassenachs can appreciate this, but I fancy one has to be Jewish to get full value from Mickey Katz putting on the dog (Cap. T934). Most of it was completely lost on me.

But one doesn't have to be American or coloured to find Carmen McRae alluring; one just has to be a man, especially when she sings things like All My Life, though she is no Ella Fitzgerald. And surely one doesn't have to remember the 'twenties to appreciate, even thoroughly enjoy the Andrews Sisters' Capitol LP (T973) called The Dancing Twenties, with Billy May accompaniments to match. It wasn't nostalgia in my case, nor in that of my young friends, that made us play several of these tracks over and over again. It's the bright, genuinely happy tunes and the way they're sung and played that "got" us.

### Stereo Pops

Decca invade this field with three discs of almost uniformly first-class sound. The music, of course, varies: nowhere more so than on SKL4005—a "Pops Stereo Sampler", in the nature of the case a miscellaneous rather than dance. But not so miscellaneous as might have been; for the vocals have been grouped on one side, and unified by all coming from My Fair Lady. This allows many different singers to be sampled, mostly in the appropriate songs. I don't see how the Beverley Sisters, or any other sisters, could make anything of Loverly, essentially a solo; but The Stargazers, Vera Lynn and Pete Murray, David Whitfield, and Jack Warner all choose better—and so does Diane Todd in I could have danced, with here and there effective vocal accompaniment audible from the other side of the studio. The instrumentals are all collected on the reverse of the disc: Ted Heath with a beat, Edmundo Ros with enough percussion to show off the good quality of sound, and Mantovani, Chacksfield, Black and Stapleton in varying degrees of stringery. Somewhere here there is

something for everyone; and that, after all, is what a sampler is supposed to be for.

The man who knows what he wants, though is in luck if it should be the agreeable clatter of the Edmundo Ros percussion; for he will surely find it at something like its best on Decca SKL4004, "Ros on Broadway". The migration to Broadway is in choice of numbers, provided by the more exportable musicals: Some Enchanted Evening, Stranger in Paradise, June is bustin' out, So in love, and others; I could have danced in a particularly happy arrangement, but all of them in a characteristic mixture of Latin American rhythm, solid brass tone, and woodwind colouring: piccole, cor anglais, bass-clarinet, and even accordion are all pressed into service The last colours, reasonably, I Love Paris; here perhaps, though, the scene could better have been set without quoting La Marseillaise.

"Hits I missed", as a title, will seem incomplete to the irreverent. But the record it announces, Decca SKL4003, is not really as bad as all that. For on it Ted Heath and his Music play superlatively, as always; it is only what they play that is extraordinarily dull. Among the missed hits are languorous and almost unbearably mellifluous versions of Ebb Tide, Three coins in the fountain, Swedish rhapsody, the Moulin Rouge theme, and My Foolish Heart. In this company Twelfth Street Rag would seem to be out of place, until it declares itself a comedy version with whistles and so forth. There is an opening Dixieland chorus, with the clarinet far too strongly balanced, and the trumpet far too weak; but this is the only blemish on what is otherwise everywhere very good sound, not least because of the quality of the playing.

It is on an RCA stereo, though, that the music as such springs to life; and the quality of sound here, too, is very good. SF5003 offers Lee Wiley in "A Touch of the Blues"; that resigned, only slightly plaintive voice stylishly negotiating a dozen winners: Memphis Blues, Someday you'll be sorry, Devil and the Deep, Make Believe, and so on. Nowhere among them is there quite another Motherless Child; but equally there is no dud. The accompaniments, by the Billy Butterfield band, are on rather a large scale for the intimacy of the singing, and rather conspicuously lack, almost entirely, any solo moments save butterfield's own: but these are always strong, nearly always stylish, and only occasionally squeaky. For Melancholy Baby the accompaniment is just trumpet and rhythm, principally celeste and guitar; it goes marvellously. Even so, perhaps best of the lot is Blues in my heart. For twenty-five years this number has seemed to belong to Joey Shields; certainly does so no longer.

Since John Oakland is still living in a state of monaural bliss and M.M. has taken himself off on holiday, the Editor cast the rest of the stereo pops at me, enclosed a proof of M.M.'s copy and said "Carry on like this". I confess that I feel most unable to equal M.M.'s expertise. Luckily I need hardly describe Mantovani in his "Film Encores" on Decca SKL4002, for even non-fans like me know the Mantovani manner. Here it is as usual-only more so. Some simple tunes like Laura lose so much of their moving quality when they are given such pretentious treatment. Others are inappropriately arranged—My Foolish Heart is deluged in cascades of Mantovani "echo" falling over the melody like those rockets that scream when they come down. And surely High Noon should be left to its own style, so effective in the film. Others come off better, and I specially liked the imaginative treatment of Over The Rainbow and Three Coins In The Fountain (ending with splashes from the coins coming from different parts of the fountain-using stereo to good effect). Good, too, are the guitars and accordion from Summer

Madness and Hi-Lilo, Hi-Lo (from Lili), the only fast bit of playing on the whole disc but, alas, not fast for long. The sleeve-note gives details of the films but not their dates, which is just the thing many listeners will be maddened by not being able to remember. Excellent sound all through and highly recommended to the devotees

"Melachrino Magic Strings" is the title of Melachrino's record from H.M.V. (DSD1751) and the tunes range from a sentimental Träumerei, arranged from Schumann, Fibich's Poème (accents and suchlike are too highbrow for the sleeve, I notice) and such familiar pop classics to Take A Pair Of Sparkling Eyes and a piece called El Relicario (not translated, so perhaps we are pretty highbrow after all) which I found I knew perfectly well and liked. The whole thing is a far better varied offering than Mantovani's but unpretentious almost to dullness. Personally I enjoyed all the tunes that weren't by good composers, especially Lovely Lady and Sand In My Shoes-and not to forget my El Relicario.

After all this stringery it was a relief to turn to Frank Cordell with his "The Melody Lingers On" (H.M.V. CSD1251), with his unfailing sense of the right treatment for every tune. I enjoyed this thoroughly all through. Arrangements are first-rate and so is the playing (including, I was amused to discover, harp solos by Ossian Ellis from my part of the musical world). Some numbers are given the full treatment, others are for smaller band, including There is a lively imagination evident everywhere-including whoever took the sleeve The tunes are all old trusted ones Easy To Love, Dance Little Lady, and so on) and there's enough stereo to delight all of us who

have just acquired the new toy. I hope that if John Oakland heard this record he would put it among his Month's Choice.

There is equally no lack of variety, both in tunes and treatment, on "Something Old, New, Borrowed and Blue" from the New Glena Miller Orchestra under Ray McKinley. A whole lot of the numbers are appropriately in the Glenn Miller style but they are well varied with a couple of jazz items (Domino and Movin' Along), a touch of rock and roll (I'm In Love Again) and comedy (McKinley's amusing Pancho Maximilian Hernandeez). The last tune, by the way, is put down on the sleeve as On The Street Where You Live, but it's not what you would expect it to be and should have been titled Man On The Street. One more slight complaint: the sleeve picture might have shown the orchestra in the positions in which they recorded this disc, not entirely the other way round. But it's a lively collection, well recorded and can be recommended. It comes from R.C.A. and is SF5002.

Columbia have now produced Norrie Paramor's previously issued My Fair Lady selection and it sounds fine on the big stage of stereo. This will please all who want a record which keeps pretty near to the original but don't want to run to so much expense-and they get the Ascot Gavotte thrown in for good measure. Patricia Clark sings such songs as I could have danced all night charmingly, though she hasn't the bite for Show me or Without you, while Michael Sammes is admirable in the Stanley Holloway songs but inevitably has to deal with I'm an ordinary sort of man in his own way. But it is all very well done indeed and much recommended (Columbia SCX3253). T.H.

# JAZZ N. SWING

Reviewed by

### CHARLES FOX, ALUN MORGAN AND OLIVER KING

Pearl Bailey

"The Songs of W. C. Handy"

St. Louis Blues: Hesitating Blues: Morning Star:
Aunt Hagar's Blues: I'll Never Tura Back No
More: Ole Miss/Long Gone: Friendless Blues:
Careless Love: Way Down South Where The Blues
Began: I've Heard Of A City Called Heaven:
Reals Street Blues Beale Street Blues. (Columbia 12 in. LP33SX1094-25s. 9d. plus 10s. 1d. P.T.)

A magnificently full-bodied set of performances by Pearl Bailey. No tricks, no mannerisms, just rich and vital singing. Here, one feels, is a real woman, a singer as warmly alive as Bessie Smith was. Most of the songs are blues, but the exceptions include a group of spirituals— Morning Star, Fve Heard Of A City Called Heaven and Fil Never Turn Back No More. The accompanying orchestra is directed by Don Redman, one of the finest bandleaders and arrangers of the 1930's.

Ronnell Bright "Bright Flight" Randail's Island: Saliye: People Will Say: Liza: It Never Entered My Mind: For Pete's Sake/Toasted 'ammond: It Could Happen to You: How Little We Know: Bohemia, U.S.A.: I've Grown Accustomed To Her Face.

Vanguard 12 in. LP PPL11016—25s. 9d. plus 10s. 1d.

Ronnell Bright seems much happier playing his own compositions than he does performing For Pete's Sake, Bohemia, other men's tunes. U.S.A., the slow, sultry Sallye: these, together

with Joe Benjamin's Toasted 'ammond, are the best tracks. Bright, of course, is the young pianist who toured Britain earlier this year as accompanist to Sarah Vaughan. A fine technician with a good classical background but without any strong musical personality, Bright is a tactful rather than an audacious soloist. Apart from Sallye, the slow ballads (How Little We Know, I've Grown Accustomed To Her Face, It Could Happen To You) are treated far too gently, Bright making hardly any attempt to vary or transform their melodic lines. At fast tempo he sounds less passive; backed up by bassist Joe Benjamin and drummer Bill Clark, he swings most nimbly, chording strongly, then throwing in fast, snapping phrases. Already there is a great deal of crispness and vitality in Bright's playing; when he has gained more individuality and presence he should be a very fine jazz pianist.

### Les Brown And His Band Of Renown

"Composer's Holiday

Night Blooming Jazz Man: Tropics At Five: Bon Voyage: Lament For A Key: Especially For Two/ Apple Valley: Aurora: Brown In Fourths: Park Avenue Escapade: How Now Brown Cow.

(Capitol 12 in. LP T886-24s. 3d. plus 9s. 54d. P.T.)

Nine composer-arrangers, including Marty Paich, André Previn, Wes Hensel and Elmer Bernstein, contributed the material for this

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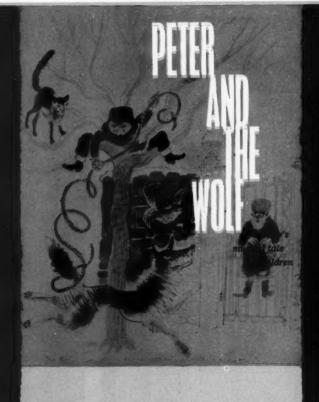
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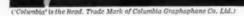
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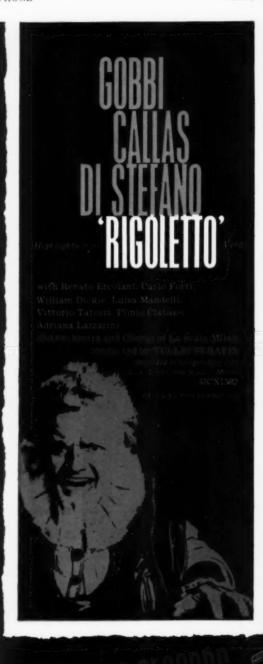
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PHOTO: PARABOLA





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#### June C

I'm Thri Time Th It A Day (Capitol 7 These

to an e Capitol that com form. Be under the June reearly we in four ranging Dream's

album, and the Les Brown band interprets each score with a precision and verve akin to that of the Herman Herd. The familiar faces of Dave Pell. Don Fagerquist and Ronnie Lang are missing, but the orchestra boasts a number of good soloists; trumpeters Dick Collins and the late Bobby Stiles are both excellent on Wes Hensel's brash Especially For Two, while tenor saxist Bill Usselton is heard on several tracks. The band gives an expert reading of some unusual constructions (Bernstein's Tropics At Five is in 5/4 and George Duning's Lament For A Key has no fixed key signature) and plays with joyful abandon on the less contrived tracks. Let there be no mistake, this is a jazz album and the fact that the Les Brown band sounds impressive on each of the ten tracks is proof of its versatility; the record is therefore recommended to all lovers of big band music. A.M.

#### Donald Byrd-Gigi Gryce and the Jazz Lab

Quintet
"Modern Jazz Perspective"
Early Morning Blues: Elgy: Early Bird: Stable-mates/Steppin Out: Social Call: An Evening In Casabianca: Satellite.

(Philips 12 in. LP BBL7244-27s. plus 10s. 64d. P.T.) According to Nat Hentoff's informative programme notes, the idea for this album came from a projected college concert tour. The Jazz Lab Quintet (Byrd, Gryce, Wynton Kelly, Wendell Marshall and Art Taylor) are present on all tracks, while scat-singer Jackie Paris is added for the first three on side one. Early Morning Blues is in two parts, the opening section reflecting "a gospel-like flavour", followed by a more modern treatment of the blues. The result is quaint, Kelly's piano introduction sounding for all the world like a lead-in to an Edwardian music-hall song. Paris is a mediocre scat vocalist whose voice has an embarrassingly cloying quality; he has his share of intonation difficulties, too. Elgy, credited to Donald Byrd, is virtually Charlie Parker's Marmaduke and Early Bird is also cast in the Parker Quintet vein. Benny Golson arranged Stablemates and Steppin' Out, the most successful numbers heard here: additional instrumentalists are added for these two tracks to give an overall sound similar to that heard on the earlier Jazz Lab LP (Philips The remaining tunes are by the quintet and have all been previously recorded by Gryce, with trumpeter Art Farmer, on Esquire LPs. These new versions are inferior, largely because Farmer is a much better trumpeter than Byrd.

The sleeve information warrants close investigation. Early Bird and Elgy are shown in the wrong playing order, while Jackie Paris sings Bearly Bird and not Stablemates as listed. Gryce plays alto and not "also saxophone"; there is a banjo to be heard on Early Morning Blues and a tuba (Don Butterfield?) on Steppin' Out, neither of which is given in the personnel heading. Finally, a proof-reading oversight misquotes Gigi hilariously in two places as referring to "Byrd" when the context makes it obvious that he was speaking of Bird. A.M.

June Christy "Something Cool" I'm Thrilled: Softly, As In A Morning Sunrise/This Time The Dream's On Me: The Night We Called It A Day.

(Capitol 7 in. EP EAP516-9s. 3d. plus 3s. 71d. P.T.) These four titles by June Christy were added to an earlier ten-inch LP (available here on Capitol LC6682) by American Capitol when that company reissued the record in twelve-inch form. Backed by a Kentonesque studio orchestra under the direction of arranger Pete Rugolo, June reveals the influence that Anita O'Dav's early work has had upon her singing and turns in four typical, workmanlike performances, ranging from the bouncing This Time The Dream's On Me to the plaintive The Night We

Called It A Day by Matt Dennis. Her intonation is sometimes suspect, but anyone possessing the earlier LP will obviously want to add this issue to his collection. The alto solo in The Night We Called It A Day is almost certainly the work of A.M. Bud Shank.

Bob Cooper Quartet
"The Travelling Mr. Bob Cooper"
Indiana/That's All: All The Things You Are (H.M.V. 7 in. EP 7EG8376-8s. plus 3s. 11d. P.T.)

Last year Bob Cooper and Bud Shank, the eminent Californian multi-instrumentalists, toured Europe in a "package" show called "Jazz West Coast". While in Holland Cooper was recorded at a concert, accompanied by a trio of Dutch jazzmen, including drummer Wes Ilken. Bob plays tenor on the lengthy, modulatory Indiana and All The Things You Are, and oboe on the reflective ballad, That's All. Although the rhythm section is rarely better than adequate, Cooper plays in a more forceful, Hollywood-made recordings, possibly an indication of a shift in stylistic influence. Bob's work now reflects more of the muscular Sonny Rollins approach although, unlike some of the Rollins approach attoragin, tunker solite of the Rollins school, his tonal production is con-sistently good. Incidentally, this may well be the last recording to feature Wessel Ilken, who died in September 1957; several musicians, French pianist Henri Renaud included, rated him as the best small-band drummer in

#### **Dorsey Brothers Orchestra**

" Dixieland Jazz 1934-1935"

St. Louis Blues: Milenberg Joys: Stop, Look And Listen: Honeysuckle Rose (V): Tailspin/Dipper-mouth Blues: Eccentric: By Heck: Basin Street Blues (V): Dese, Dem And Dose: Weary Blues. (Brunswick 12 in. LP LAT8256-27s. plus 10s. 6id. P.T.)

Like the Casa Loma Orchestra, the band led by the Dorsey Brothers occupies an interesting position in jazz history, coming just after the time when every big white band had to be a commercial group and just before Benny Goodman's orchestra ushered in the swing era. It was, in fact, something of a pioneer in its day. For that reason this LP is of absorbing interest to students of white jazz during the 1930s, as well as to those veterans who actually admired the band at the time. Whether it will appeal much to anyone outside these two groups, however, is very doubtful, for a great deal of the music has dated rather badly.

All the recordings were made either in 1934 The personnel of the band changed during that period, but in addition to the two Dorseys it included at various times such sidemen as Ray McKinley, Mannie Klein, Charlie Spivak, Joe Yukl, Glenn Miller and George Thow. Bob Crosby even pops up to sing a rather plummy vocal chorus on Basin Street Blues, the only track that seems to have suffered from being dubbed. For the most part the band works its way through some rather staccato and stilted arrangements, with the outstanding solo work coming from Tommy Dorsey's trombone. Some of Jimmy's clarinet solos are pleasant enough, but he is inclined to doodle too much on the alto sax. On Dippermouth Blues the band even foreshadows the Dixieland big-band style which Bob Crosby was to popularise a couple of years later. Tailspin is the only really bad track, although quite a few of them contain some very corny moments.

**Empire City Six** Washington And Lee Swing: Roar, Lion, Roar/ Ramblin' Wreck From Georgia Tech.: The Victors. (H.M.V. 7 in. EP 7EG8380, 8s. plus 3s. 11d. P.T.)

Presumably this is a college band; they play American college tunes, cleanly but without doing anything exciting. In Washington

And Lee, the whole thing is rushed through furiously, and the clarinettist, Kenny Lavern, trots out a descending phrase that everyone uses in this and kindred numbers. One point in favour, though—the other three tunes are not hackneyed beyond endurance, and the band doesn't sound as if it was dead-bored with the whole session.

Two Interviews of Our Time Shorty Pederstein and Dr. Sholem Stein interviewed by Henry Jacobs, assisted by Professor Leaf by Henry Woodrow.

(Vogue 7 in. EP VE170132-8s. 3d. plus 3s. 21d. P.T.) Plenty of musical satires exist on record, but up to now nothing has poked fun at the musicians themselves. Luckily that solemn state of affairs has been set right by this EP. "Henry Jacobs", the squarest of interviewers, chats with "Shorty Pederstein"; a West Coast French horn player, while behind them floats the music of Shorty's "combo", fronted—so Alun Morgan tells me—by Gus Mancuso and Richie Kamuca. Shorty states his credo with familiar eloquence ("Man, I mean, I'm a musician and to me the most important thing is that you should blow, you know, man"), going on to comment with equal vagueness upon other aspects of the jazz scene. On the back Jacobs interviews "Dr. Sholem Stein", a Hebrew scholar whose passion is relating the tribal culture of the pre-Christian era to the Caribbean calypsos of today. Both character studies are beautifully observed as well as being exquisitely funny. (I notice in a recent issue of "Time" magazine, incidentally, that a Californian press agency has been hoaxed into sending out as straight news items some of Pederstein's more recent pronouncements!) Although this EP cannot be classed as a jazz record, I recommend it to everyone professing a serious interest in jazz and folk music. C.F.

Ella Fitzgerald The Duke Ellington Song Book"

"The Duke Ellington Song Book"
No. 1
Rockin' In Rhythm: Drop Me Off At Harlem: Day Dream: Caravan: Take The "A" Train/I Ain't Got Nothing But The Blues: Clementine: I Didn't Know About You: I'm Beginning To See The Light: Lost In Meditation: Perdido.
(H.M.V. 12 in. LP CLP 1213—25s. 9d. plus 10s. 1d. P.T.)
No. 2
Cottontail: Do Nothin' Till You Hear From Me: Just A-Sittin' And A-Rockin': Solitude: Rocks In My Bed/Satin Doll: Sophisticated Lady: Just Squeeze Me: It Don't Mean A Thing: Azure.

(H.M.V. 12 in. LP CLP1214-25s. 9d. plus 10s. 1d. P.T.)

Note: These records are supplied in a two-pocket album. They cannot be purchased separately.

The visit of Duke Ellington's orchestra to Britain this month means that the finest big band in jazz history will be playing here for the first time since 1933. Whether by accident or subtle design, H.M.V. have chosen this moment to issue these two LPs, on which Ella Fitzgerald sings songs or tunes associated with the Ellington sings songs or times associated with the Emilgion band. All the titles on CLP1213 were recorded with the full Duke Ellington orchestra, augmented on Take The "A" Train by the trumpet of Dizzy Gillespie. On CLP1214 Ella was accompanied by a small group, comprising Stuff Smith, Ben Webster, Paul Smith, Barney Kessel, Joe Mondragon and Alvin Stoller. In America the Songbook took up four LPs altogether, so I assume that the remaining two records will be issued here very shortly.

At first glance it seems a wonderful idea to team the finest present-day jazz singer with the greatest of the big bands. In practice it has worked out less happily, for both Ella and the Ellington orchestra sound well below their usual Several of the songs were pitched too low for Ella's comfort and on some of the scatted numbers her vocal line tends to clash or become confused with the orchestral background. There is, in fact, not enough rapport on most of these tracks. All the same, there are some memorable interludes. I Ain't Got Nothing But The Blues, for instance, has Hodges floating easily and Ella sounding more relaxed than on almost any other

track. Other good performances are of I Didn't Know About You and Perdido, the latter containing some of the best tenor playing by Paul Gonsalves that I've heard lately.

I have never been a great admirer of Ella Fitzgerald's scat singing, although I realise that her concert audiences adore it. Sarah Vaughan does that kind of thing rather better, anyway I find it a great waste of a superb ballad singer. But I think it is not merely prejudice on my part that makes Rockin' In Rhythm, where the band is very clipped and uneasy, sound one of the dullest tracks. Another sad feature is the very indifferent trumpet-playing of Ray Nance, both in his solo at the start of Drop Me Off At Harlem and in Take The "A" Train. The latter. incidentally, features all the trumpet-players, first in "fours", then taking eight bars apiece. They are a little difficult to sort out, but as far as I can tell the solos run in the following order: Clark Terry, Harold Baker, Willie Cook, Cat Anderson, Dizzy Gillespie, Ray Nance. The record on which Ella sings with the

small group forms a complete contrast, for here she sings in a superbly relaxed and exuberant manner. Not only do Sophisticated Lady, Just A-Sittin' And A-Rockin', Rocks In My Bed and Just Squeeze Me—to pick the best—show Ella in great voice, they also have exquisitely proportioned tenor solos by Ben Webster, his tone lush yet firm, his phrasing sensitive but adventurous. Webster, in fact, is really the star of this album. Stuff Smith plays violin in typically highspirited fashion, sometimes sounding faintly satirical (Sophisticated Lady), sometimes bowing pugnaciously (It Don't Mean A Thing). Even scatted numbers like Cottontail (with Ben Webster re-creating his classic solo) and Satin Doll have altogether more zest and coherence than those with the full orchestra.

Unfortunately the records cannot be purchased separately, so you will either have to buy both LPs or none at all. I would recommend getting them both. Ella and the Duke may not be at their finest on the first record, but there is still enough good music to make it well worth With artists of this stature, anyway, even inferior work is often far more interesting than the best efforts of lesser performers. C.F.

Erroll Garner

Erroll Garner
Laura: This Can't Be Love: The Man I Love:
Moonglow: I Want A Little Girl: It's Easy To
Remember: Goodbye/She's Funny That Way:
Until The Real Thing Comes Along: Confessin':
Stormy Weather: I Surrender Dear: I'm In The
Mood For Love: All Of Me.

(London 12 in. LP LTZ-C15126-27s. plus 10s. 64d. P.T.) Like the previous Garner LP on the London label, reviewed in September, the majority of these titles date from 1949 and were made before Erroll attained the musical maturity evident in his contemporary works. Actually this is a better album that London LTZ-C15125, although the ballads, Laura in particular, tend to be floridly played. Although somewhat over-stylised at times. Garner's treatments of these fourteen songs is not lacking in interest. Readers are advised, however, to hear the "Concert By The Sea" (Philips) and "Afternoon Of An Elf" (Mercury) LPs for better indications of Erroll's A.M. unique talents.

Bobby Jaspar

Seven Up: My Old Flame: All Of You/Double-mint: Before Dawn: Sweet Blanche. (London 12 in. LP LTZ-U15128-27s. plus 10s. 6 d. P.T.)

I needed to hear only a few bars of the first track to realise that Belgian-born Bobby Jaspar has improved considerably since he emigrated to America in April, 1956. Invariably a consistent and interesting tenor saxist when he was in Europe, he has blossomed out as an assured soloist with presence and personality. His tone now seems heavier, his playing more intense,

while his mastery of the flute (which he plays on

My Old Flame and Sweet Blanche) is impressive when one considers how short a time he has been playing the instrument. Trumpeter Idrees Sulieman accompanies Jaspar on Seven Up Doublemint and Before Dawn; Daniel Halperin's honest sleeve note gives ample warning of Sulieman's shortcomings and the record merely confirms that he can sometimes be a wildly inaccurate musician. Bobby deserved a better front-line companion. The rhythm section is a good one, led by pianist George Wallington. Wallington's solo style has changed in recent years and he now plays in a more fragmentary manner, with a greater economy of notes George was responsible for the slow, melodic Before Dawn and the bouncing Sweet Blanche.

There is nothing very profound about this music and Sulieman's inability to hit the right notes makes for a casual, informal atmosphere. But the emergence of Jaspar as a fully-fledged soloist is encouraging.

#### Stan Kenton-The Kenton Era

" Balboa Bandwagon

Prologue—Stan Kenton Speaks Of The Development Of His Music/Artistry In Rhythm: Two Moods: Etude For Saxophones: I Got It Bad And That Ain't Good (V): Lamento Gitano: Reed Rapture: La Cumparsita: St. James Infirmary (V): Arkansas Traveller: Artistry In Rhythm.

(Capitol 12 in. LP LCT6157-28s. 6d. plus 11s. 11d. P.T.) "Growing Pains" and "Artistry In Rhythm

Russian Lullaby: I Lost My Sugar In Raytam
Russian Lullaby: I Lost My Sugar In Salt Lake
City (V): Opus A Dollar Three Eighty: I Know
That You Know: I'm Going Mad For A Pad (V):
Ol' Man River: I'll Remember April (V): Liza/
One Twenty: Body And Soul: Tea For Two: I
Never Thought I'd Sing The Blues (V): I've Got
The World On A String: Everybody Swing: You
May Not Love Me (V): More Than You Know.

(Capitol 12 in. LP LCT6158-28s. 6d. plus 11s. 11d. P.T.)

" Progressive Jazz" and "Innovations"

Artistry In Harlem Swing: If I Could Be With You: By The River Sainte Marie (V): Sophisticated Lady: Interlude: Over The Rainbow (V): Machito: Elegy For Alto/In Veradero: Amazonia: Salute: Coop's Solo : Emui: Samana.

(Capitol 12 in. LP LCT6159-28s. 6d. plus 11s. 11d. P.T.)

"Contemporary" and "Epilogue

Swing House: You Go To My Head: Ba-Too-Kee: Stella By Starlight: Bill's Blues: Modern Opus: Zoot/El Congo Valiente: Get Out Of Town: Kenton Speaks On The Future Of His Music: Artistry In Rhythm.

(Capitol 12 in. LP LCT6160-28s. 6d. plus 11s. 11d. P.T.) This is not the first time the four-record "Kenton Era" has been available here. In the spring of 1956 British Capitol imported a few hundred copies of the American "boxed" version to coincide with the Kenton orchestra's visit to Europe. The present set differs from the original one in several small ways: the records may be bought singly; a few extra titles have been added to Volume Four; the descriptive booklet has been omitted (although personnel details are given on the sleeves anyway); and the LPs are not auto-coupled.

As a survey of Stan's musical ups and downs between 1940 and 1956 the Kenton Era is exhaustively complete. It benefits greatly from the fact that very few previously issued tracks have been included; in the majority of cases concert, broadcast and even rehearsal versions of such familiar items as Elegy For Alto, Interlude, Artistry In Rhythm, etc., have been substituted in favour of the studio-made originals. The first side of Volume One is virtually the whole of the Kenton Era in microcosm, for Stan speaks of the band's history, interspersing his talk with snippets from about thirty records. The reverse is made up of recordings of the 1940-1941 band playing at the Rendezvous Ballroom, Balboa. A Jimmy Lunceford influence is evident not only in the sax section (led by the distinctive alto of Jack Ordean) but also in the punching, rhythmic figures. In many ways this collection

of Balboa recordings contains the most interesting music in the entire album; the chief soloists in the band were then Chico Alvarez (one of the most extrovert and pleasing of all Kenton's trumpeters), Jack Ordean and tenor saxist Red Dorris.

Volume Two takes the story from January, 1944, up to July, 1946, a period which saw the introduction of arranger Pete Rugolo's work, his first score being Opus A Dollar Three Eighty. Two mediocre vocalists, Dolly Houston and Gene Howard, are heard, but there is also a good rhythmic Anita O'Day track in I'm Going Mad For A Pad. June Christy sings acceptably on I Never Thought I'd Sing The Blues, but Gene Roland's arrangements now sound woefully pedestrian and monotonous. The band at this time had yet to find a distinctive style and the most lasting music seems to have been that created by soloists Dave Matthews, Mussulli, Kai Winding and Ray Wetzel. Boots

The first side of Volume Three is labelled "Progressive Jazz" and the eight titles, recorded during the April 1947 to July 1948 period, represent the band which seems to have originally attracted (or repelled) attention. Fortunately none of the disastrous Lament or Monotony type of material, all of which dated from the late 'forties, is included. Side two was recorded after Kenton's semi-retirement from the business, by the "Innovations" orchestra. The most remarkable feature of this period was not the music (which still ranks with the most pretentious ever perpetrated in the name of jazz), but that Stan actually toured America with, and presumably found audiences for, the forty-man ensemble. Salute, Ennui, Coop's Solo and Samana were recorded in concert at Cornell Rhythm Club, New York; it is singularly unfortunate that in Manny Albam's Samana alto saxist Art Pepper's only solo in the entire "Kenton Era" is virtually lost through bad microphone positioning.

A higher jazz content is evident in Volume Four, which presents more of Kenton's contemporary work. The "Innovations" band proved economically impracticable, so Stan returned to a less esoteric big-band policy. Swing House, a Gerry Mulligan original, and Zoot, a Bill Holman showcase for the virile tenor playing of Zoot Sims, demonstrate the powerful, healthy sound which the 1954 band could and did produce. Although not an important influence, Kenton's music has been a part of post-war jazz and the impression left after playing through this comprehensive survey is one of great relief; of relief because the "Progressive" and "Innovations" projects failed and because Stan appears to have returned to a less contrived and more successful method of A.M. expression.

Bert Keyes "Evening on The 'East Side Of New York City'"
All Of Me : Only Strangers Say Goodbye : Almost Like Being In Love/Where Or When : I've Got You Under My Skin : Exactly Like You.

(M.G.M. 7 in. EP MGM-EP663-8s. plus 3s. 11d. P.T.) The older I grow the more convinced I become that coincidence plays a bigger part in our decisions and actions than most imagine. Perhaps life, I muse, really is like a Thomas Hardy novel. For instance, bringing the subject on to a humbler level, no sooner had I received this EP than I casually picked up the August 28 issue of "Down Beat". There I found the results of the 1958 Critics Poll, in which Stanley Dance chose Bert Keyes as one of his "New Piano Stars". The coincidence certainly lent piquancy to the record, for until then I had never heard of Bert Keyes.

He is, it turns out, a pianist and singer born and raised in Brooklyn, who was discovered by Buddy Johnson and who sings in clubs on the East Side. Certainly his performances here are those of a cabaret entertainer, with greater stress

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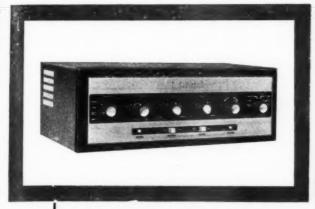
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(Niva ! At Loma laid upon his singing (very smooth and sophisticated, a little like Bobby Short's) than upon his piano work. But there is a pleasing solidity of touch and phrasing whenever the piano comes flashing into the open. He gets, I'm afraid, rather stodgy accompaniments from an anonymous guitarist, bassist and drummer. Stanley Dance, of course, has the advantage of having heard Keyes in New York recently; on the evidence of this EP I can only say that he sounds an interesting pianist. Perhaps a future record will give us a chance to find out how interesting. C.F.

Roy Kral—Jackie Cain
"Bits And Pieces"
Look Around: Stopping The Clock: Change Of
Heart: Honey Did: Whisper Not/Say Cheese:
Aura: Darn That Dream: I'm For Ever Blowing
Bubbles: Walking.

(H.M.V. 12 in. LP CLP1187-25s. 9d. plus 10s. 1d. P.T.) Although nothing quite so effervescent as You Smell So Good or Let's Take A Walk Around The Block can be found on this LP, it is in every other respect superior to the earlier record by Jackie and Roy (Vogue VA160111, reviewed in the April issue of THE GRAMOPHONE). Once again the weakest tracks are those where Jackie Cain is heard on her own—Darn That Dream and Change Of Heart. There really is not enough colour or personality in her singing to lift these performances above the ordinary. But when Jackie and Roy sing together they make exceptionally gay and nimble music, whether stressing the ingenious lyrics of Say Cheese or Stopping The Clock (the latter another new song by the talented Tommy Wolf) or performing scat duets on Walking, Look Around or I'm Forever Blowing Bubbles. The last-named song, of course, has been a stand-by in these singers' repertoire ever since they started out with Charlie Ventura's "Bop For The People" band back in

Much of this LP's success, however, must be credited to the arrangers. Quincy Jones, Ralph Burns, Bill Holman, Ernie Wilkins and Roy Kral himself all contributed scores. The best solos come from Phil Woods' alto in Look Around and the husky but lyrical trumpet of Art Farmer in Honey Did.

Elliot Lawrence Band

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"Plays Tiny Kahn and Johnny Mandel Arrangements"
TNT: Blue Room: Who Fard That Shot?: My
Heart Stood Still: Jeepers Creepers: Tlny's Bow
Music/You Took Advantage Of Me: Taking A
Chance On Love: Tapeworm: A Foggy Day: Is
That A Fact?: They Can't Take That Away From
Me: Johnny's Bow Music.

(Vogue 12 in. LP LAE12101-27s. 6d. plus 10s. 9d. P.T.) Although existing only in the recording studio and on occasional week-end dance dates, this Elliot Lawrence group plays with the seasoned professionalism of a full-time band. This is the best of the series so far issued here by Vogue, mainly because the arrangements are by Johnny Mandel and the late Tiny Kahn. Soloists abound, including such men as Al Cohn, Zoot Sims, Eddie Bert, Urbie Green, Nick Travis, Ernie Royal, etc. That Kahn's arrangements made a valid contribution to jazz is proved by the fact that they still sound fresh and invigorating by today's standards; even the danceable Blue Room manages to combine good taste, inventive solo work and a relaxed swing. Mandel's scores are of equal value, with the atmospheric A Foggy Day and the surging Tape Worm especially noteworthy. Is That A Fact? is a retitling of Let's Play A Little Wake Up Music, minus the ensemble "vocal". The Bow Music which closes each side of this highly recommended LP was designed to play off the acts A.M. in stage shows.

Alan Lomax

That's All Right: Long Time Man/Abilene: Brady. (Nixa 7 in. EP NJE1055-9s. 3d. plus 3s. 71d. P.T.)

At first it seems surprising to find Alan Lomax singing and playing guitar, supported by what he himself describes as "a modified rock-and-roll section". In fact, of course, this is the way in which many of the old jump blues were performed. Four good songs, all of them collected by Lomax during his trips through the South, are sung capably but without much passion. The accompanying group includes pianist Dave Lee, bassist Jack Fallon and John Cole on mouth organ. The up-tempo Brady is probably the best track, with Dave Lee playing two-beat piano in a surprisingly authentic manner for a musician who normally works with the Johnny Dankworth orchestra. In style and scope this record reminds me very much of the EP by the Alexis Korner Skiffle Group, reviewed by Oliver King last June.

Skid Row: Manhattan: La Paloma: Goin' Out The Back Way/Mezzrow: Singing The Blues: Bodega: Looking For Turner: Sweethearts On Parade.

(Decca 12 in. LP LK4276—25s. 9d. plus 10s. 1d. P.T.)

Skid Row, Looking For Turner and Mezzrow were recorded in September 1957 at a time when Humphrey Lyttelton's band was touring this country with blues-singer James Rushing. According to the sleeve-note, Lyttelton himself was pleased with these three tracks. He has good reason to be. Tony Coe plays fine, driving alto, his style a mixture of Pete Brown's and Willie Smith's, always throwing up the unexpected phrase, always swinging powerfully. Skidmore's tenor solos are excellent, while the rhythm section moves smoothly and easily, with Brian Brocklehurst's bass sounding especially good. Ian Armit, too, impresses me more here than he has done on other records. Goin' Out than he has done on other records. Goin' Out The Back Way, a Johnny Hodges' tune, dates from a couple of months later, when Kathy Stobart had replaced Jimmy Skidmore while the latter was away ill. This is a duller track, for none of the soloists, apart from Tony Coe, really has much to say. La Paloma and Bodega, by the Paseo Band (Humph, three flutes and an exotic rhythm section) were arranged by Kenny Graham. They are pleasant but unadventurous performances.

The remaining tracks—Manhattan, Singing The Blues and Sweethearts On Parade—are virtually trumpet solos by Humphrey Lyttelton, with backing from a 12-piece band that combines the Lyttelton and Don Rendell groups plus Alex Leslie (baritone sax) and trombonists Maurice Pratt, Rick Kennedy and Alec McGuinness. Recorded in September of last year, they suffer from the fact that Humph's own trumpetplaying on the date-most of it muted-sounds rather uneasy and pedestrian. Singing The Blues, incidentally, is the tune that Bix recorded with Trumbauer, not the recent skiffle classic. The disappointment I feel over these big-band tracks is heightened by my having heard, only a few weeks ago, a B.B.C. broadcast on which Humph and a band even bigger than this one performed superbly.

Merseysippi Jazz Band
. "Any Old Rags"
Original Rags: Trombone Rag: Hysterics Rag:
Ragtime Goblin Man (V)/That Eccentric Rag:
Panama Rag: Alexander's Ragtime Band (V):
Bees Knees Rag. (Esquire 10 in. LP 20-093-21s. 3d. plus 8s. 31d. P.T.)

From the printed matter-one cannot call it a sleeve-note-on the back of this record's sleeve, it would seem that the members of the Merseysippi Jazz Band could step into the shoes of Messrs. Secombe, Sellers and Milligan any day they wished. From the jazz (or perhaps one should say "ragtime", using inverted commas) on the disc, it is quite obvious that, while they are as competent as bands come these days, they could never for one moment generate the honest-to-goodness humour of the Firehouse Five Plus Two. And exactly what that sleevenote, with its lunatic questions and answers ("What do you think about the M.J.Q.? About Pekinese dogs? Beer? Hamlet?")

has to do with jazz passes my understanding.

Come to that, I don't quite know what

Alexander's Ragtime Band has to do with ragtime, either, but the lads make quite a good job of it, as they do with the other numbers. All the time I was listening to them, however, I kept recalling the first-rate ragtime-band EP produced a few months ago by Ken Colyer. The cleanness and rightness of that disc made it outstanding. This one is O.K. by O.K., but it's really quite ordinary. Hysterics Rag, played with one trumpet less and no trombone, is the most interesting track.

#### Charlie Mingus-Hampton Hawes-Danny

Yesterdays: Back Home Blues: I Can't Get Started: Hamp's New Blues/Summertime: Dizzy Moods: Laura.

(London 12 in. LP LTZ-J15129—27s. plus 10s. 6 d. P.T.) Although not as probingly experimental as many recent Mingus records, there is an element of tension present in the music of this piano-bassdrums trio. Hawes's playing predominates, but the towering personality of the bassist is an omnipresent factor. When Mingus takes a solo he elevates his instrument to a position of hornlike importance, leaving drummer Richmond to maintain the rhythmic pulse. Hawes plays in his customary Parker-influenced manner, with overtones of Bud Powell, but the atmosphere of the session seems to have put a keener edge on his already brittle style. Mingus has a tendency to dominate groups in which he plays and I feel certain Hawes was acutely conscious of his presence all the time.

The result is an LP of compelling intensity in

which Hampton's fundamentally blues-based style fuses with the purposeful directness of Mingus. The two blues strike a contrast between what Mingus calls the "basic blues" of Back Home and the post-Parker treatment accorded Hamp's New Blues.

Art Mooney and his Dixieland All-Stars Sweet Georgia Brown: Just A Closer Walk With Thee/Beale Street Blues: South Rampart Street

(M.G.M. 7 in. EP EP664-8s. plus 3s. 11d. P.T.) Despite the presence here of no fewer than

four of the old Bob Crosby alumni, these are dreary performances. If the tunes themselves had not been quite so threadbare, there might have been something to interest, but I doubt it. Fumbling brass soli from John Best on trumpet and Moe Schneider on trombone, lumpy rhythm and unsuitable tempi (especially in Beale Street Blues) are not likely to lure people away from the local "trad" band that they can hear as often as they like more cheaply, and with similar effect. I think what appalled me most, though, was encountering Closer Walk in the form of a devitalised pop tune.

Ken Moule

"Jazz At Toad Hall"

Messin' About in Boats: Mouse Carol: Mr. Toad: Wind In The Willows/The Boy Friend: Will-o'-the-wisp: Poor Arthur: Fishin' The Blues: Blue Grass.

(Decca 12 in. LP LK4261-25s. 9d. plus 10s. 1d. P.T.) As everyone should know, Kenneth Grahame's "The Wind In The Willows" is very far from being just a book for children, and I am happy to find in Ken Moule, that talented young arranger, a fellow fan. What is even better, the book has inspired him to compose the suite which takes up the first side of this LP. A jazz critic must always ration his superlatives, but I think I am safe in saying that this record must rank among the very finest to be produced in Britain. The great thing about Ken Moule, compared with some of our other arrangers, is

that he not only knows when to be reticent but how to be reticent. Mouse Carol, for instance, relies for its effect upon a sensitive use of textures and the pastoral sound of Johnny Scott's flute. Messin' About In Boats is naturally much gayer and contains a brilliant solo by George Chisholm. Mr. Toad, on the other hand, evokes the right mixture of bumptiousness and contrition, with Chisholm's trombone again fitting perfectly inside the mood and pattern. Last of all comes Wind In The Willows, much more nostalgic, with lyrical alto playing from Dougie Robinson. The five tracks on the other side of the LP are rather more straightforward, although still very intelligently scored and featuring many good solos. I particularly like Will-o'-the-wisp and Poor Arthur.

I suppose George Chisholm is the outstanding soloist, but Ronnie Ross runs him very close, playing his baritone sax with great agility and inventiveness (notably in Messin' About In Boats and Wind In The Willows). Johnny Scott surprised me with the high quality of his flute-playing (Mouse Carol and Mr. Toad), while Leon Calvert (trumpet), Dickie Hawdon (tenor-horn) and Bob Efford (tenor sax) also have their moments of glory. Bassist Arthur Watts and drummer Alan Ganley supply a firm, swinging foundation, while the addition of Bob Edwards tuba in parts of the suite helps to create a greater illusion of depth and shading. In addition to congratulating the composer and his musicians, I should also like to praise Raymond Horricks, the Decca A. & R. man who super-vised the session, and Peter Gammond, who has written the wittiest sleeve-note of the year. Next time perhaps Ken Moule will turn his eyes to "The Diary of A Nobody". Lupin, Mr. Perkupp and Burwin-Fosselton should start his imagination racing, not to mention Carrie and Pooter himself.

Gerry Mulligan—Thelonious Monk
"Mulligan Meets Monk"
'Round About Midnight: Rhythm-A-Ning: Sweet
And Lovely/Decidedly: Straight, No Chaser: I
Mean You.

(London 12 in. LP LTZ-U15127-27s. plus 10s. 6id. P.T.) This is an unequal but absorbing set of erformances. Sometimes Thelonious Monk performances. and Gerry Mulligan, both musicians and composers of great individuality, seem to confuse and disrupt one another; more often, however, they work in such a way that each man's playing suggests melodic and harmonic paths which the other can explore. On I Mean You and Sweet And Lovely, for instance, there are moments when Mulligan and Monk sound ill at ease; Straight, No Chaser, a fairly earthy blues, and the sombre, brooding 'Round Midnight, on the other hand, have very effective solo and ensemble work. The contrast between the swarthy tone and apparent ungainliness of Mulligan's baritone sax and the ringing single notes and harsh, sour chording of Monk is a particularly intriguing one. Both men have made much more significant music on their own, yet the jazz they create together has a certain uniqueness and quite a lot of emotional depth. Wilbur Ware and Shadow Wilson, playing bass and drums respectively, give purposeful and exhilarating support.

#### Don Rendell Jazz Six

Hit The Road To Dreamland: Packet Of Blues: My Friend Tom: It's Playtime: Tickletoe/The Lady Is A Tramp: Dolly Mixture: This Can't Be Love: By-pass: Johnny Come Lately. (Decca 12 in. LP LK4265-25s. 9d. plus 10s. 1d. P.T.)

This is the best record by the best of Don Rendell's bands. Unfortunately the group is no longer in existence and its absence from the local round of club dates has been regrettable in the extreme. If it is possible to produce an identifiably British style of jazz which is at once fresh, inventive, swinging and tasteful, then the

music heard here is perhaps the best answer to the problem. Never vulgar or insincere, it is nevertheless virile and ideally suited to the performers. An important factor is that the arrangements were written by members of the each man being familiar with the capabilities and temperaments of his fellows. Bert Courtley's Packet Of Blues is a case in point, with the group providing an ideal setting for Bert's Clark Terry-like trumpet. (A beautifully played accelerando passage by the full ensemble is a particularly noteworthy part of the arrangement.) Don is his usual consistent self, his control exemplary and his use of dynamics always intelligently interpolated. Ronnie Ross plays excellent baritone on most of the tracks, but he takes a good alto solo on This Can't Be Love. Eddie Harvey performs on valve trombone and piano with equal facility. player Pete Blannin and drummer Andy White the most suitable drummer to have played with Rendell since the departure of Don Lawson) complete the personnel. The informative sleeve notes are by the leader.

Incidentally, I understand that the three-title EP compiled from the tracks on this LP, which I reviewed in the August issue of THE GRAMO-PHONE, was sent to me in error and is not scheduled for release at present.

#### Max Roach Quintet

" Jazz In 3/4 Time"
Blues Waltz: Valse Hot/I'll Take Romance: Little
Folks: Lover: The Most Beautiful Girl In The
World.

(Emarcy 12 in. LP EJL1282-25s. 9d. plus 10s. 1d. P.T.) Although jazz has been played in common time for many years, there is no reason why other time signatures should not be adopted. The waltz form has been used on rare occasions (Brubeck's Someday My Prince Will Come, Woody Herman's Tenderly, etc.), but this is the first album devoted entirely to jazz in 3/4. It is not a complete success, but if the musicians sometimes fail in their attempts, then their failures are honourable ones. Sonny Rollins and Max Roach are the most accomplished performers in the idiom, although all five men rise manfully to the challenge in Sonny's Valse Hot (recorded previously by Rollins, Roach and Clifford Brown on Esquire 32-025). Trumpeter Klnny Dorham tends to fall into 4/4 when he encounters a familiar phrase or idea, particularly in Blues Waltz, where he appears to be thinking in terms of nine bars of four crotchets instead of twelve bars of three. The standard tunes (Lover, I'll Take Romance and The Most Beautiful Girl) sound the most contrived; it is here that the musicians appear unnaturally ill at ease with the basic pulse. Yet, despite these shortcomings, I would recommend this release as being an experiment worthy of investigation; broadening the scope of jazz by way of time signatures is preferable to forced development along other

Surprisingly, the personnel is not listed anywhere. A "Down Beat" review gives Dorham, Rollins, Roach and bass player George Morrow as being present on all tracks, with Ray Bryant playing piano on The Most Beautiful Girl In The World and Billy Wallace replacing him on the

#### Annie Ross-Jon Hendricks-Dave Lambert

Lambert

"Sing A Song Of Basie"

Everyday: It's Sand Man: Two For The Blues:
One O'clock Jump: Little Pony/Down For The
Double: Flesta In Blue: Down For The Count:
Blues Backstage: Avenue C.
(H.M.V. 12 in. LP CLP1203—25s. 9d. plus 10s. 1d. P.T.)

King Pleasure and Annie Ross were the first singers to add words to well-known instrumental solos, but Jon Hendricks took matters a stage further when, with the help of Dave Lambert's choir, he transcribed the whole of Woody Herman's Four Brothers for voices. Now, an

entire LP of Count Basic material has been made in which the three singers have multitaped their parts to give the effect of entire brass and saxophone sections. The outcome is generally quite remarkable, particularly on such a familiar orchestral number as One O'clock Jump. Hendricks had the unenviable task of composing lyrics to fit the ensemble and solo passages, a task he has accomplished with notable success. Underlying the proceedings is an orthodox rhythm section, comprising Nat Pierce, Eddie Jones and Sonny Payne. (I can detect a rhythm guitar in places played, presumably, by Freddie Green.)

To my mind the best tracks are those which

feature lengthy solos. Jon Hendricks takes the part of the late Wardell Gray's tenor in Little Pony, and even if one has not heard the original Basie record of this tune (it was made for American Columbia but never released here). it is possible to appreciate the supple, swinging line of this sorely missed instrumentalist. Annie Ross is equally good in the role of Buck Clayton on Fiesta In Blue, where her range enables her to cover all the notes used in the original trumpet solo. In other places she sings the Count's piano solos. I should stress that this is not a record of scat vocals, but that Annie, Dave and Jon sing apt words throughout. Some confusion occurs where the "vocalised" brass and reeds sing counter figures, but the sleeve gives a

full listing of the more involved lyrics. Hendricks, Lambert and Miss Ross set themselves a seemingly impossible target with this project, yet the end product must have made all the hard work worth while. Most important is the fact that from first to last the result is

Jimmy Rushing
"The Way I Feel"
Go Get Some More, You Fool: Hi-O-Sylvester/
The Way I Feel: Where Were You?
(Parlophone 7 in. EP GEP8695—8s. plus 3s. 14d. P.T.)

Leal

work

Nobody can swing a band more than Jimmy Rushing, that exuberant and warm-hearted blues-shouter who used to sing with Count Basie's orchestra. Rushing, who came to Britain last autumn and should be back again by the time this review appears, is one of the greatest blues-singers alive today. I'm glad to say that he sounds like it on these tracks, all say that he sounds like it on these tracks, and dating from 1951 and 1952. Hi-O-Sylvester and Go Get Some More, You Fool are both fastish, rocking blues, very light-hearted in mood and style. The Way I Feel, by way of contrast, is a slower and much more moving performance. Where Were You? might, I suppose, be called a Caribbean blues; certainly it is the least interesting item on the record. The bands accompanying Rushing contain such fine musicians as Dickie Wells, Buddy Tate, Jimmy Shirley, Walter Page and Bobby Donaldson, but there are few solos apart from some tenor playing by Harold Clark. Instead, most of the space is taken up by Rushing's gusty blus-shouting. The result is an EP that can be warmly recommended.

#### Second City Jazzmen

Second City Jazzmen
"A Tribute To Madge"
Freeze And Melt: Creole Love Call: The Gais GoCrazy: Martinique/Savoy Blues: Doctor Jazz:
Queen Bess: Blues For Madge. (Esquire 12 in. LP 32-053-28s. 6d. plus 11s. 14d. P.T.)

Madge, it seems, was Marjorie Whitehouse, founder of the Midland Jazz Club and wife of Len Bunch, tuba player with the Second City Jazzmen of Birmingham, here making their début on records. She died last March at the age of 33, tragically enough, and this record is intended as a memorial to her.

All very properly reverent, but whether or not it merits a twelve-inch LP costing nearly £2 is another matter, viewed dispassionately and, if possible, without reading the sleeve-note. As a private recording to be distributed to relatives

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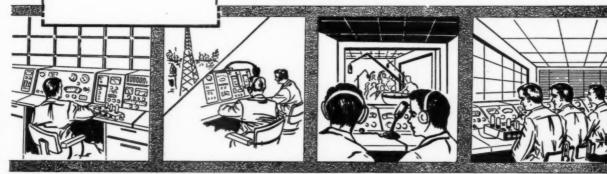
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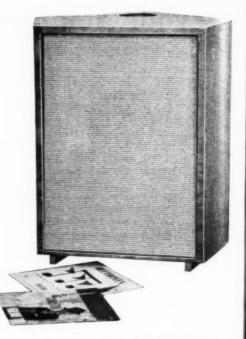
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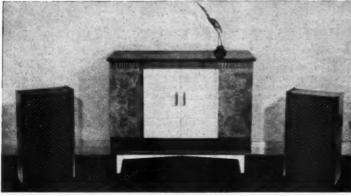
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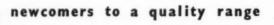


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and friends and those intimately connected with the limited market for such things, all well and good, but I cannot help wondering how much hurled into the rat-race of commercialism. The music on it is quite pleasant, but it has all been done before, most of it many times. Surely no one can hope to approach the excellence of Eddie Lang's Freeze And Melt or Armstrong's Eddie Lang's Preeze And Mess or Armstrong's Savoy Blues, Morton's Doctor Jazz, de Paris's Martinique, Ellington's Creole Love Call or Hodges' Queen Bess? Using a bass clarinet imparts a pleasing new colour to the band, but new, or at least unhackneyed, tunes would have helped even more, I feel.

No doubt the untimely passing of Mrs. Bunch cast a gloom over the band on the session, but somehow I get the impression that they were all reaching out after something new without knowing quite what it was. The use of an knowing quite what it was. electric guitar makes an anachronistic sound in the short soli allotted to it; if you're going to play "modern", fair enough, but when other people around you are playing "trad" (how I hate that word!), a banjo gives a preferable impression. Otherwise it's like Hamlet declaiming on a nuclear rocket site.

**Creed Taylor** 

"Know Your Jazz No. 3"
Embraceable You: Stella By Starlight/Jazz Me (H.M.V. 7 in. EP 7EG8382-8s. plus 3s. 14d. P.T.)

The third and final volume in this series showcases the instruments of the brass section. (Parts 1 and 2, devoted to rhythm and reeds respectively, were reviewed in the July and September issues of The Gramophone.) On Embraceable You Jimmy Cleveland again demonstrates his ability to play quavers and semiquavers at medium tempo on the slide trombone; he seems to be a slave to technique, however, for his jazz ideas are limited. Trumpeter Donald Byrd takes Stella By Starlight first at slow tempo (mediocre) and then at increased speed (better). Apart from the listed rhythm section, a vibraphone makes discreet appearances on Stella By Starlight, played, presumably, by Joe Roland, who was featured on Volume I of this series. Don Elliott plays mellophone throughout a slick version of Jazz Me Blues, recorded at one of the sessions which produced the Elliott Sextette LP on H.M.V. CLP1186. The last track sets Art Farmer's lyrical trumpet against a background of strings and woodwinds. The sleeve, incidentally, lists the tune as Tangerine, although in fact it is Dizzy Gillespie's Tangorine. Just as Farmer begins his best variations on the melody the performance closes, rather unsatisfactorily, with a fade-out device.

Sonny Terry
"Harmonica Blues | "Harmonica Blues"
Alcoholic Blues: Women Blues (Corrina): Locomotive Blues: Bad Luck Blues/Lost John: Shortnin'
Bread: Fine And False Blues: Harmonica Stomp;
Beautiful City.

(Topic 10 in. LP 10T30-21s. 3d. plus 8s. 3d. P.T.) Last month I made a few mild criticisms of the Topic LP by Brownie McGhee and Sonny Terry. For this record, however, which presents Sonny singing and playing harmonica entirely on his own, I have nothing but praise. The strong, earthy power of his voice, the bizarre, almost startling whoops and hollers of his harmonica—these come across with surprising force. I like best of all Women Blues, Bad Luck Blues and the spiritual, Beautiful City, on all of which he sings as well as playing harmonica. Fine And False Blues is more of an oddity, Sonny making the vocal responses in a high, falsetto voice and incorporating a stanza from Red River in the lyric. The other tracks mostly show off his skill as a harmonica player and the uncanny way in which he blends voice and harmonica into a continuous melodic line. Lost John is

another variant of the Fox Chase, while Locomotive Blues finds Sonny imitating train whistles, rattling wheels and other railroad noises. C.F.

#### IN BRIEF

David Allen. A Sure Thing/In Love In Vain. (Vogue 7 in. standard 45-V9114—4s. 9d. plus 1s. 10 d. P.T.)

Allen is not a recent arrival, for he sang with the old Boyd Raeburn orchestra over ten years ago. On this newly-made release he is accompanied by arranger Johnny Mandel's string-laden studio band in superlative young salates string lates studio band in spirality versions of two fine Jerome Kern songs. Although by no means a copyist, Allen at times sounds like a young Frank Sinatra; his diction is clear, his control exemplary, and I await the arrival of further recordings by this artist with considerable impatience.

Chris Barber's Jazz Band. Chimes Blues: The Martinique/Stevedore Stomp: New Orleans Blues. (Decca 7 in. EP DFE6463—8s. 3d. plus 3s. 24d. P.T.)

7 in. EF DFE6463—8s. 3d. plus 3s. 24d. P.T.)

Four of the very best performances by the Chris Barber band, originally issued on the "New Orleans Joys" LP (Decca LF1198) in 1954. Lonnie Donegan was banjoist with the band at that time and he lifts it, almost single-handed, in many places. Everything sounds clean, fresh, smooth and ridiculously easy. If you cannot afford the LP, or if you don't want the skiffle tracks that form part of its than this raskes a very used sample. of it, then this makes a very good sample of Barber

Biossom Dearle. Everything I've Got: Thou Swell/I Hear Music: I Won't Dance. (H.M.V. 7 in. EP 7EG8359—8s. plus 3s. 1\dagged. P.T.)

Although she may not quite live up to the sleeve-note... an intimate voice, at once smoky and girl-next-

door feminine, and—the facts must be faced squarely—sexy"), Miss Dearie (her name is Scottish, by the way) sings and plays the plano with impudent charm. The wife of tenor-saxist Bobby Jaspar, she has the kind of talent that slowly insinuates itself. Ray Brown, Herb Ellis and Je Jones all provide excellent support.

C.F.

Tom Lehrer. The Old Dope Peddler: Be Prepared: The Wild West: I Wanna Go Back To Dixie: Fight Fiercely, Harvard: Lobackevsky/The Irish Ballad: The Hunting Song: My Home Town: When You Are Old And Grey: I Hold Your Hand In Mine: The Wisner Schnitzel Waltz. (Decca 10 in. LP LF1311—17s. 3d. plus 8s. 6d. P. T.)

6s. 9d. P.T.)

Tom Lehrer enjoys something of a vogue among smart people; in fact this LP was actually broadcast over the Third Programme some time ago. He could be described as the musical equivalent of that ghoulish cartonoist, Charles Addams; a virtuoso of "sick" humour. His songs, which he writes, composes, plays and sings ail by himself, are sophisticated, sardonic and defeatist. When I first heard a couple of these tracks some months ago I was mildly amused. Listening to a whole LP of them, however, is a very different matter. Somehow the nastiness outweighs the ironv. outweighs the irony.

Dakota Staton. Broadway: Trust In Me: Summertime: Misty: A Foggy Day: What Do You See In Her?[TheLate, Late Show: My Fumy Valentime: Give Me The Simple Life: You Showed Me The Way: Moonray: Ain't No Use. (Capttol 12 in. L. P. T876—248. 3d. plus 9s. 54d. P.T.)

Use. (Capitol 12 in. LP 1876—248. 3d. plus 98. bgd. P.T.)
Dakota Staton has learnt plenty of tricks from Sarah
Vaughan, Ella Fitzgerald, Lena Horne and other singers.
Unhappily she has failed to weld them into a coherent
style of her own, with the result that she flits from one
mannerism to another. Most of the time she has excellent
accompanists, although planist Hank Jones and trumpeter Jonah Jones are the only musicians who actually
get credits on the sleeve.

C.F.

# DELETIONS-DECCA GROUP & VOX

COMPILED By F. F. CLOUGH & G. J. CUMING

This is a huge list; buyers have only until December 31st to take action in respect of Decca Group records (extended from October lst by special request); the Vox titles (all PL series) are only available "while stocks last", and several have gone already. However, the situation is not as bad as might appear at first sight. To begin with, the whole of the Decca LX and LM series are to be withdrawn, and the best of these will surely reappear, either paired on either side of a 12-inch disc, or simply reissued with an LW label. The former process has already begun, especially in America. The LXT withdrawals are largely unregrettable, and here again we may expect the best to be dealt with by the Ace of Clubs. Others may be broken down into Medium Plays or 45s; with some, this has already happened. Again, the whole of the London-International and London-Ducretet-Thomson lists are discontinued, but there is always the possibility that they may be acquired en bloc by some other company, and in any case will probably still be available as imports, at a price. Further, in these days there is really very little need to buy a record on the ground that there is no other of the work in question, unless it is an extremely out-of-the-run item; the interest of deletions now centres much more on the performer, or occasionally on the quality of the record.

When all this has been said, the collector with special interests will still find cause for con-sideration in these lists. There are batches of works by Belgian, Dutch, Swedish, and Swiss composers which are most unlikely to get another chance. Spanish music suffers heavily, not least by the simultaneous disappearance of 35 zarzuelas! Fauré has always been a victim of the axe, and this time is no exception, while Honegger and Milhaud are in like case. Nielsen loses heavily, and so does Barber. In the Vox deletions the two Gabrielis disappear almost entirely from the LP repertoire, with the bulk of the Venetian school; a dozen Buxtehude cantatas go too, and the first seven Mozart Quartets.

For performer interest, Bloch's conducting of Schelomo is a major historical document, though the record is otherwise superseded by LXT5062; and the same is true, to a less extent, of the records conducted by Samuel Barber and played by Aaron Copland. There are examples of the work of Kathleen Ferrier, Franz Osborn, Georges Enesco, Clemens Krauss, Ataulfo Argenta, and T. B. Lawrence, which cannot be replaced, though they may be reissued (and in the case of Ferrier and Krauss's Strauss Waltzes, surely will be).

It remains to pick out a few records of unusual interest for the general music-lover. In the London-International section, the Falla-Rodrigo coupling has been very widely welcomed, both for the music and the interpretation (TW91019). Ducretet-Thomson offer the only complete recording of Les Troyens; and since even the magnificent production at Covent Garden has not been able to attract a recording company, it may be that no other version is to be expected at present. Beethoven's Egmont music got, and deserved, a very good press; but one feels that Klemperer may produce this when he has exhausted the symphonic repertory. Two fine examples of French baroque are Charpentier's charming Messe de Minuit and Lully's grand Te Deum, while Mozart's A major Piano Concerto and Symphony have an unusual effect on DTL93057. Here, too, is the only available recording of Falla's Master Peter's Puppet-show, though there is a French Columbia with the same coupling (Amor brujo), which may make its way over here. The Vivaldi Serenata on Vox PL7990 is strongly recommended, and so is Schubert's Gesang der Geister über dem Wasser (PL6480); even in these days we may have to wait quite a time for either of these to turn up again. Lastly, for those interested in current constructional work, there are two records of Musique concrète (DTL93090 and 93121).

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In the list below, "recital" records are listed only under the performer's name, except where they contain items not otherwise recorded, and these are not listed if remaining available in mother form. The Collections Cansons Scordate, Vol. 1 and Mother of the Ventian School, Vols. I and II are also only listed as such, the composers being nearly all minor figures; details may be found in the Catalogues or in WERM.

Same recording remains available on different record. Only recording(s) available commercially in England. Already unobtainable; second-hand or stock copies the only recourse.

ABBREVIATIONS Amsterdam Concertgebouw Orchestra. Boyd Neel Orchestra—Neel. Belgian National Orchestra. BNN Belgian National Orchestra.
Cincinnati Symphony Orchestra.
Danish State Radio Orchestra.—Schmidt-Isserstedt.
London Chamber Orchestra.
London Philharmonic Orchestra.
London Philharmonic Orchestra.
London Symphony Orchestra.
New Symphony Orchestra.
New Symphony Orchestra.
Orchestra de la Suisse Romande.
Paris Collegium Musicum.
Paris Conservatoire Orchestra.
Pro Musica Orchestra, Vienna.
Stuttgart Chamber Orchestra. CSO DSO NSO OS R PCM PCO PMO Stuttgart Chamber Orchestra. Spanish National Orchestra. Stockholm Radio Orchestra. Théâtre des Champs-Elysées Orchestra. SNO SNO Spaints reattoned variations of the SNO Stockholm Radio Orchestra.

TCE Theatre des Champs-Elysées Orchestra.

VPO Vienna Philharmonic Orchestra.

VPO Vienna Philharmonia Orchestra.

VSO Vienna State Opera/Vienna Symphony Orchestra.

ZCM Zürich Collegium Musicum.

ABSIL
TW91120—†Pf. Concerto, Op. 30; Hommage à G. Lekeu.
A. Dumortier & BNO—Quinet
LX3142—†Quartet, Op. 31. Paris Saxophone Quartet
LX3135—†Rêverie & Tarantelle. Paris Sax. Qtt.

ADAM LM4527—†Si j'étais Roi : J'ignore son nom J. Labracque

ALBENIZ DTL93022/3—†Iberia, complete; †Navarra L. Querol (pf.)

LXT2969—†Iberia No. 7, El Albaicin D. Raucea (pf.)

LXT2947—†Seguidillas P. Spagnolo (pf)

ALFVEN LXT2630—Midsummer Vigil CSO- Johnson

AUBERT LX3080—†(2) Poèmes arabes I. Kolassi (M-S)

AUDRAN TW91175/6-†La Mascotte, complete G. Moizan (S), etc.

" THE SONS OF BACH" "THE SONS OF BACH"
DTL93100—J.C.B.: Quintet, E flat, Op. 11-4;
†J.C.F.B.: Sextet, A major; †C.P.E.B.:
Sonata, B minor; †W.P.B.: Sonata,
F major
Alma Musica Ens.

BACH, J. C. LXT2604—Sinfonia, E flat ma., Op. 18-1 CSO—Johnson

BACH, J. S.
LX3069—Suite 3, C major, 'cello solo
E. Mainardi
LXT2673—Suite 4, E flat, 'cello solo
LXT27951/3—Sonatas & Partitas, vin. solo
LXT2951/3—Sonatas & Partitas, vin. solo
LX103067—Concertos, D mi, A ma, F mi.
DTL93067—Concertos, D mi, A ma, F mi.
DTL93067—Concertos, Vin. BWV1041,2,3
Erih, Merckl, Fro Arte—Redei
LX3152—Concertos, 3 & 4 hpsia, C ma, A mi.
DTL93053—Concertos, 3 & 4 ppsia, C ma, A mi.
DTL93053—Concertos, 3 & 4 ppsia, tem & D mi
Soloists & Orch.—Goldschmidt
LX3043—Suite No. 2, B minor
LX3043—Suite No. 2, B minor
LX3002—Suite No. 3, D major
DTL93073/4—Suites 1-4
DTL93037—Organ Music: BWV 536,562,565,562
DTL93056—Organ Music: BWV 542,544,546,562
DTL93051—Chaconne; Toccatas, D ma, E mi(†);
A. Bunderron (cf.)
PL8063—Mass, B minor (ds Siese)
LX3007—†Cantata No. 67 (in Eng.)
LX3007—Cantata No. 11 (in Eng.)
LX3017—2 Motets (in Eng.)
Cantata Singers
LX3113—Three songs (one†)
S. Danco (sopr.)
BARBER
LX3164

BARBER
LX3042—Adagio for Strings
LX3048—†'Cello Concerto, Op. 22
LX3048—†'Cello Concerto, NSO—Barber
NSO—Barber

LX3050-+Symphony 2, Op. 19 NSO-Barber

BARTOK LXT2812—Mikrokosmos VI: 140, †144, 146, †147, †148, †149 †149 J. Katchen (gf.) W. Tworck †149 LM4557—Sonata, violin solo

BECK, G.
LXT2703-†Viola Concerto W. Kägi, OSR-Meylan

BEETHOVEN LXT2627—Pf. Concerto 1, Op. 15 F. Gulda, VPO—Böhm

LXT2627-FL. Concerto 2, Op. 19

W. Backhaus, VPO-Krauss

PL6480-Choral Fantasia, Op. 80

F. Wührer, VSO-Krauss

PL8020-Overtures: Coriolan, Egmont, Leonore 3, Prometheus VPA-Horenstein

LK Tauss

LE Coriolan, Egmont, Leonore 3, Prometheus VPA-Horenstein

LK Tauss

PL8020—Overtures: Coriolan, Egmont, Leonore o, Prometheus Prometheus VPA—Horenstein DTL93108—Pl. Sonatas, Opp. 53 & 109 L. Krauss MEL94006—Pf. Variations: † Op. 34 & † on "La stessa" (Salieri) A. Ferber PL7730—Diabelli Variations, Op. 120 M. Horssowsik LXT2679—String Quartet 9, C ma., Op. 59-3 Italiam Qtl.

LX3026—String Quartet 11, F mi., Op. 95 Griller Qtt. LXT2752—Vln. Sonatas 4 & 8, Opp. 23, 30-3 LXT2752—Vin. Sonatas 4 & 8, Opp. 23, 30-3
Rostal, Osborn
DTL93036—'Cello Sonatas 2 & 3, Opp. 5-2, 60
M. Gendron, J. Françaix
PL8070—Symphony 3, Op. 55, "Eroica"
PMO—Horenstein

PL6960—Symphony 6, Op. 68, "Pastoral"
VSO—Klemperer

DTL93085—†Egmont, Incidental Music
M. Laszlo, VSO—Scherchen

BELLMAN TW91067—†9 Songs (arr. Dorumsgaard)

BERG
MEL94008—Piano Sonata, Op. 1 J. Manchon-Theis

BERLIOZ LX3096—§Damnation de Faust, Suite ACO—Beinum DTL93001/3—†Les Troyens à Carthage Paris Soloists—Scherchen

BINET LXT2658-+String Quartet (1929) Manoliu, etc.

LXT2860—Jeux d'enfants, Suite
LXT2860—Jolie Fille de Perth, Suite
LXT2860—Jolie Fille de Perth, Suite
idem.

OSR—Ansermet

BLISS LX3038-+Str. Quartet No. 2, F minor Griller Ott.

LX3016—Schelomo
LX3042—†3 Sketches of Jewish life
Z. Nelsova, E. Block (pf.) -Schelomo

BLOMDAHL
TW91091—†Pastoral Suite, Str. orch. SRO—Frykberg

BONDEVILLE, E. (b. 1898) (all †)
TW91023—Les Illuminations; Madame Bovary
BNO—Sebastian TW91024—L'Ecole des maris, excerpts

Opéra-Comique Co.—Wolff

BORODIN LXT2518—Prince Igor—Dances LPO & Cho.—Beinum LXT2833—§On the steppes of Central Asia PCO—Ansermet

BOZZA, E.
LXT2803—†Varns. for Wind Quintet, Op. 40
Copenhagen Quintet
M. Mule (sax.)

BRAHMS
2PL8000—Pf. Concerto 1, Op. 15
2PL8000—Pf. Concerto 1, Op. 15
LXT2814—§Hungarian Dances 1, 2, 3, 5, 6, 7, 10 HRO
PL8180—F Rinaldo, Op. 50
J. Kerol (ten.), Cho. & Orch.—Leibowitz
LX3032—F Piano pieces, Op. 118 (part §) W. Kempff
DTL93059—8 Pieces, Op. 76; 7 Pieces, Op. 116
LX3134—§2 Rhapsodies, Op. 79; §3 Pieces, Op. 117
W. Kempff
LX3078—Handel Variations, Op. 24
J. Katchen
LX3051—4 Lieder
S. Danco (sop.), G. Agosti (pf.)

BRITTEN LXT2886—Young person's guide to orch.

\*\*LXT2886—\[ \frac{9}{2} \] Peter Grimes: Interludes & Passacaglia siem.

BRUNNER, Adolf LXT2658—†Flute & piano Sonata Jaunet, Frey

BURKHARD, W. LXT2702—†Toccata, wind, perc. & strings ZCM—Sacher

PL7620—†Cantatas 25, 26, 27, 38
PL7430—†3 Choral Cantatas

\$PL7330—†Cantatas 1, 6, 8, 10, 14

M. Guilleaume, etc.

M. Guilleaume, etc.

BYRD LXT2919—Masses, 4 & 5 voice Fleet St. Cho.—Lawrence

CAREY LM4537—†True Blue (1739) Intimate Opera Co.

CASANOVAS, N. (1747-1799) TW91167—†Matins of the Nativity Montserrat Chair CASELLA LXT2969—†Toccata, Op. 59—3 D. Raucea (pf.)

CASTELNUOVO-TEDESCO D. Raucea (ff.)

CHABRIEK
LXT2760—§España; Joyeuse marche OSR—Ansermet
LXT2860—Suite pastorale
LX3093—Roi malgré lui: †Danse slave; Fête polonaise
Paris Opéra Comique—Blarcau
LXT2774—†4 Songs J. Jansen (bar.), J. Bonneau (pf.)

CHAILLEY, J.
TW91145—†Missa solemnis a cappella
Psallette N. Dame

CHARPENTIER, M. A.
DTL93080—† Messe de minuit Soloists & cho.—Jouve (Also on EL93006, 2 sides)

CHAUSSON LXT2827—Poème. C. Ferras (vln.), BNO—Sebastian LX3150—Poème de l'amour et de la mer, Op. 19 I. Kolassi (M-S), LPO—Froment

CHOPIN LXT2925—Pf. Concerto 1, E minor F. Gulda, LPO—Boult

F. Gulda, LPO—Boult

LX3035—Pf. Concerto 2, F mi

E. Ballon, LSO—Ansermet

PL7100—Pf. Concerto 2, F mi

E. Ballon, LSO—Ansermet

PL7360—Pf. Sonatas 2 & 3

LX3076—Mazurkas, Polonaises, Valses

LX3079—Ballade 3, Fantaisie, Scherzo 3

LX3079—Ballade (3, Fantaisie, Scherzo 3)

LX3091—19 Etudes (from Opp. 10 & 25)

W. Backhous

PL7560—12 Etudes, Op. 25; 3 Nouvelles Etudes

G. Novaes G. Novaes

G. Noracs
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G. Noracs
Mazurkas, Nocturne 12, Polonaise 6
12PL7870—4 Impromptus
G. Nicotatickis
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G. Noracs

CIMAROSA LX3063—Matrimonio segreto & †Gli Orazii Ovs. LSO—Kisch

CLARKE, J.

LX3096—Trumpet Voluntary (arr. Wood)

ACO—Beinum

COPLAND LX3042—†4 Piano Blues A. Copland (pf.)

CORELLI PL7893—12 Concerti grossi, Op. 6 (2, 6, 11, 12 are †) Fest. Orch.—Eckerisen EL93042—†Concerto grosso, Op. 6—3 PCM—Doualte COUPERIN, F.

TWV9110-Messe pour les paroisses
DTL93039-Messe pour les paroisses
TWV91092-La Steinkerque
DTL93077-Leçons des ténèbres ;
Motet
P. Alarie, etc.—Bour

DEBUSSY
DTL93116/7—Preludes, Books I & II
EL93078—Children's Corner; Estampes
EL93049—Images (piano)
DTL93012—(12) Etudes
EL93045—Violin & 'Cello Sonatas Theweny, Livy, etc.
DTL93040/1—Martyre de St. Sebastien
Soloists & Cho. TCE—Inghelbreckt (with † Narrator)
DTL93069—Demoiselle élue; †Enfant prodigue; †Noël idem.
LX3052—†8 Ariettes oubliées, & 6 other songs
S. Danco

LXT2774—7 Songs LX3097—Danses DTL93017—Iberia; La mer TCE—Inghelbrech

DIEPENBROCK

LXT2873—†Marsyas Suite ACO-Beinum

DOHNANYI LX3115—†Ruralia hungarica, Op. 32c A. Campoli (vin.) & ff.

DONIZETTI LXT2898—Lucia: Vocal excerpts LX3114—Lucia: Mad scene M. Robin,

DOWLAND TW91067—7 Songs (arr. Dorumsgaard; 5 are †) R. Lewis (T) & pf.

DUKAS LX3143—†Villanelle L. Thevet (horn) & tf. 8

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#### A Question of Policy . . .

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We believe the intending purchaser of today is becoming very discriminating in his choice of a Tape Recorder. This we feel is primarily due to a number of the machines on the market which although branded as 'High Fidelity' do in fact, sound no better than a pocket radio.

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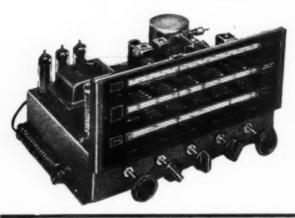
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G. Soriano, Madrid Cha.—Argenta
TW91013—Sombrero—excerpts (one †) SNO—Argenta MOESCHINGER LXT2849—†Vln. Sonata 1, Op. 62 Schneeberger, Souvairan MOESCHINGER HOOK, J. LM4537—†A Musical Courtship Intimate Opera Co. IHERT LXT2803—3 Pièces brèves Copenhagen Wind Quintel MONTEVERDI \$\text{PL8090} - \text{†Il Ballo dell'ingrate}\$\$ \$\text{\$\text{\$PL7902}\$-Vespers (4 sides)}\$\$ Milan—Gerelli Stuttgart—Grischkat INDY, V. d' DTL93069—Symphonie sur un chant montagnard TCE—Bour FAURE LX3057—Violin Sonata, A ma., Op. 13
L. Bobesco, J. Genty
DTL93050—'Cello Sonatas Nos. 1(†) & 2
M. & G. Fallot
M. & J. MORALES, O. (b. 1874)
WB91144—†Wedding of Camacho, Suite; Abu Casem's slippers, Overture SRO—Frykberg DTL93069-+Jour d'été à la montagne Fr. Radio-Bour MOUSSORGSKY LXT2833—§Night on Bare Mountain PCO—Ansermet LXT2896—Pictures at an exhibition (Ravel) OSR—Ansermet INGHELBRECHT DTL93086—†The Nursery TCE-Inghelbrecht 3014—†Andante for strings; Concertino (tpt.);
Pf. Concerto Soloists, TCE—Bour MOZART

CHAMBER MUSIC, etc.

LXT2944—Vin. Sonatas, K.304, 378, 481

PL8510—Str. Quartets 1-4 (1, 8, 4 are †)

PL8600—†Str. Quartets, K.589, 500

LX3087—†Str. Quartet No. 0, K.150

DTL93046—Fl. Quartet, C ma., K.285b

Alma Musica Ens. JONGEN, J. W91081—†Pl. Concerto, Op. 127 E. del Pueyo, BNO—Quinet BNO—Quinet JONGEN, L. TW91121—†Malaisie DTL93046—†Adagio & Fugue, D mi., K.404a Idem LX3061—Divertimento, K.136; & Eine kleine N.m. LX3105—†Divertimento, K.404 F. S.CO—Münckinger FERNSTROM, J. (b. 1897) BNO-L. Jongen TW91091—†Concertino, Op. 52 E. Holmstedt (fl.), Cho. & SRO—Frykberg JOSQUIN MEL94007—†Ave Maria Paris Vocal Ens .- Jouve FRANCK, G. LX3056—Vln. Sonata, A major L. Bobesco, J. Genty DTL93071—Final; †Prière; †Grande Pièce sym. J. Langlais (org.) LX3105-†Divertimento, K.247, F major Vienna Octet LALANDE WV91092—Symphonies pour les soupers du roy
PCM—Donatte ORCHESTRAL PL8870—Concertos, Clar. & basan.
DTL93057—Pi. Concerto, K.488; Sym. 29
T. Valentin, Salsburg Fest.—Paumgariner
PL8750—Syms. 25, 29, 33
Vienna Orck.—Ferlea GABRIELI, A.
PL8370—†Mass & †Motets Treviso Cho.—d'Alessi
PL8030—†Motets (Note: PL8790 remains available)
Idem LARSSON, Lars-Erik
LX3086—†Pastoral Suite, Op. 10 SRO—Westerberg
TW91091—†Violin Concerto A. Gertler, SRO—Frykberg PL8750—Syms. 25, 29, 33
LXT2562—\$Symphony 29, K.201
LXT2689—\$Symphony 31, K.297
LXT2562—Symphony 36, K.425
LXT2689—\$Symphony 36, K.425
LXT2689—\$Symphony 39, K.543
LX3010—Symphony 41, K.551
DTL93020—Syms. 40 & 41
PL9450—\$Syms. 40 & 41 PL8750— DTL93013—†Aria della battaglia
Toulon Band—Maillot OSR-Mage US R—Maag LSO—Krips VPO—Bohm LSO—Krips LSO—Krips TCE—Scherchen Bamberg—Perlea LEHAR LXT2593—†Graf von Luxembourg, Selection Zürich Ens. PFL830—†Motets
LX3102—†Canzona primi toni; Sonata pian e forte
SCO—Münchinger
DTL93046—†Sonata a tre, G major Alma Musica Ens. WB91099-Lustige Witwe, Selection PL/93089—Exsultate: Alleluja; Arias (Entführung, Figaro, Re Pastore, Zauberflöte); & Popoli . . K.316 P. Alaris (sop.)
DTL/93075—Arias (Cosi, Figaro, Idomeneo, Z'll. 7. Sick-Randall LISZT
LX3062—Pf. Sonata, B minor
;PL8800—idem; & Dante Sonata, etc.
TW91041—Consolation 1; † Lugubre gondola; Benédition de Dieu...
PL8900—Hungarian Rhapsodies 1-7
2PL8910—Idem, Nos. 8-13
PL8920—Idem, Nos. 14-19 (16-10 arc†)

N. Magaloff
O. Frugonia
J-M. Damase
A. Borovsky
A. Borovsky
A. Borovsky GANNE TW91044/5—†Les Saltimbanques J. Micheau (sop.), etc. GILLIS, D. LM4510—†The Alamo; Sym. No. 51 NSO-Gillis LXT2685—Arias (Figaro, Z'fl., D. Giovanni)
M. Reining, P. Schoeffler, A. Dermota, GILSON, P. TW91121-+La mer LX3067—Arias (Idomeneo, Figaro; 2 are §) H. Gueden LX3095—Arias (Cosi, Don G., Figaro, 2'fl.). F. Corena LX3103—§Arias (Figaro, Re Pastore, 2'fl.) and §Exsultate BNO-Weemaels LOEILLET, J-B.
LM4535—†Sonata, Cminor, Op. 3-5 C. Dolmetsch (rec.) GLINKA LXT2833—§Ruslan & Ludmilla, Ov. PCO—Ansermet LOEWE LXT2570-7 Ballads (5 are †) W. Strienz (bs.) & pf. GLUCK LX3063—§Alceste & Iphigenie en Aulide, Ovs. LSO-KischLOUCHEUR, R. LX3136—†En famille Paris Clarinet Sextet GOUNOD LXT2898—§Mireille: Vocal excerpts M. Robin, etc; PCO DTL93018—Mireille: La brise est douce P. Alarie, Simoneau LULLY TWV91092—†Fanfares & Marches. PCM— DTL93043—†Te Deum. Soloists, Cho. & Orch PCM-Douatte LX3030/1—Idem (4 sides)

Boy Soloists, Vienna Hofkapelle—Krips Capdevielle GRANADOS
DTI-93101—12 Spanish Dances
G. Soriano (pf.)
LXT2947—Spanish Dance 5; Goyescas 4 P. Spagnolo
LXT2946—Goyescas No. 4 D. Rauces (pf.)
EL93016—(10) Tonadillas (all but 3 art pl.)
L. Rodriguez de Aragon (sop.) MANFREDINI EL93042—Christmas Concerto MUELLER, Paul LXT2702—†Sinfonia, Str. orch., Op. 40 ZCM—Sacker PCM-Douatte MARCELLO, A.
LX3100—Oboe Concerto, C mi.
R. Reversy, OSR—Ansermet NIELSEN LXT2979—†Clarinet Concerto, Op. 57 I. Eriksen, DSO—Wöldike MARTIN, F.
LX3146—†Violin Concerto
W. Schneiderhan, OSR—Ansermet I. Eriksen, DSO—WOldsre
LXT2979—†Flute Concerto (1926)
G. Jespersen, DSO—Jessen
LX3101—†Helios Overture, Op. 17
DSO—Tsusen
LXT2803—†Wind Quintet, Op. 43
Copenhagen Quintet
LXT2934—†Commotio, Op. 58
G. Fjeirad (organ)
LXT2934—†Three Motets, Op. 55
Danish Radio Cho. UX3014—†Cowkeeper's Tune & Dance, Op. 63-2 BNN LX3014—Holberg Suite, Op. 40 DSR—Tusen LX:125-Lyric Suite, Op. 54 DSR—Tusen LX:12630—§Sigurd Jorsalfar Suite, Op. 56 CSO—Johnson MASSENET LXT2746—§Le Cid, Ballet Suite LSO-Irving ORFF
PL8640—Catulli Carmina
Roon, etc.; Vienna—Hollreiser W91162—†6 Mélodies retrouvées; †Mai; †Paysage; Si mes vers... G. Moisan (sop.), R. Bourdin (bar.), etc. TKL93110—†Ciboulette, excepts TCE Company—Bonneau MENDELSSOHN LXT2770-§MSND.: Ov., Scherzo, Nocturne LA12770—saisnid: Ov., Scherzo, Nocturne
LXT2961—Overtures: †Melusine, \$Hebrides, Calm Sea,
\$Ruy Blas VPO—Schwicht
LM4544—6 Songs without words (2 are †) A. Ferber
LM4556—6 Lieder (2 are †) M. Lichtegg (ten.)
PL8362—†St. Paul, complete Soloists, etc.,—Grossmann PAGANINI LX3115—Caprices 13, 20; Campanella HANDEL LX3096—§Fireworks music (Harty) PALESTRINA LXT2945—4 Choral Works (3 are †) Qtto. Polifonico

MESSAGER TW91125—†Pages célèbres . . . Pages oubliées Soloists & orch.—Benedetti

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HAYDN PL7020—†Mass No. 2, E flat ma., "Organ" VSO—Grossmann

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PIERNE LX3135—†Intro. & Variations Paris Sax. Qtt.	SCARLATTI, D.	LM4536—†Sonata, D mi. O. Dolmeisch (recrifr.) & pei,
PLJPER LXT2873—†Symphony No. 3 ACO—Beinum	LX3073—8 more Sonatas (7 are †) K. Long (piano)	LX3114—†Hamlet: Mad scene M. Robin (rop.) TORELLI
PLANQUETTE TW91114/5—†Cloches de Corneville LM4527—Idem, excerpts  R. Bourdin, etc. J. Lebreque (ten.)	SCHMITT, P. LX3135—†Saxophone Qtt. LX3136—†Clarinet Sextet  Paris Sax. Qtt. Paris Ensemble	EL93042—Christmas Concerto, Op. 8-6 PCM—Douatte TURINA
PROKOFIEV LXT2691—Pf. Sonatas: No. 2, Op. 14; †No. 5, Op. 38	SCHOECK LXT2658—†Toccata, Op. 29 W. Frey (piano)	TW91013—†Sinfonia sevillana SNO—Ar; suiga DTL93015—Danzas fantasticas; Procesion del Rocio; Oracion del Torero; Canto a Sevillis.  L. Rodriguez (sop.), Madrid Sym.—Branco
R. Cornman R. Cornman R. Cornman R. Cornman No. 8, Op. 84 R. Cornman LX3003—Peter & the Wolf F. Phillips, LPO—Malko	SCHOENBERG MEL94008—†Waltz, Op. 23, No. 5 J. M. Theis (pf.)	VAUGHAN WILLIAMS
LX3003—Feter & the Wolf F. Fristsps, LFO—Marso LXT2833—§Sym. No. 1, "Classical" FCO—Ansermet DTL93084—†Ugly Duckling; †Summer Day; Hebrew Ov. TCE—Jouce	SCHUBERT  LXT2604—§Sym. No. 3, D major CSO—Johnson  LX3012—Sym. No. 8, B mi., "Unfinished" LSO—Krips	LX3133—†Silent Noon K. Ferrier  VERDI  LX3126—Ballo in M.: 7 excerpts, in Ger.
PUCCINI LX3058—Arias: Bohème, Butterfly, Tosca, Turandot R. Noli, stc.	LX3012—Sym. No. 8, B ml., "Unfinished" LSO—Krips LXT2719—Sym. No. 9, C major ACO—Krips 1PL10200—Sym. No. 9, C major Bamberg—Perlea LXT2770—Rosamunde: Ov. (§), Entracte 3, Ballet 2 ACO—Beinum	LX3067—Rigoletto: Arias Martinis, Roswaenge H. Gueden
RACHMANINOV EL93038—0 Preludes D. Wayenberg (piano)	LXT2679—Quartettsatz, C mi., D.703 Italian Qtt. PL8590—Pf. Sonatas: 13, A ma.; † 18, G ma. F. Wührer LX3059—Fantasia, C ma., D.760, "Wanderer"	LXT2945—2 Responsories (one †) Qtto. Polifonico VILLA LOBOS
RAMEAU LX3106—Pièces en concert (arr. StSaens)	PL6480—†Gesang der Geister, D.484 VSO Cho. & Orch.—Krauss	LX3075—†Piano music (inc. Ciclo brasileiro) E. Ballon
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RASSE W91063—†Vln. Concerto, C ma.	LX3154-10 Lieder (3 are †)  Schmitt-Walter, Giesen G. Souzay (bar.)	LX3028—Viola d'amore: †P.37; P.288 R. Sabatini, LCO—Bernard LX3100—†Bassoon, P.282, D mi. H. Heigerts, OSR—Ansermet
R. Hosselet, BNO—Defosses	SCHUETZ LX3113—†Elie mich, Gott, zu erretten S. Danco (sop.) ;PL6860—†Sieben Worte; Motets Soloists, Vienna Cho.—Grossmann	TWV91052-Various: †P.137, †188, †391; Op. 8-9
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JM. Damase DTL93068—Gaspard; Sonatina ; Pavane, etc. D. Wayenberg	LM4532—Fantasiestücke, Op. 12  LM4539—Fantasia, Op. 17  TW91041—Hupprocede Op. 80  LM Damace	WAGNER LXT2822- §Fl. Holländer, Ov. VPO-Knappertsbusch LX3044- Rienzi. Ov. VPO-Knapbertsbusch
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REICHEL LXT2703—†Concertino, pf. & orch. Montaudon, OSR—Appia	STEHMAN, J. W91082-†Chant funèbre; Sym. de poche BNO-Remoortel	WILLAERT DTL93046—†Ricercare No. 10, a tre Alma Musica Ens. WILLIAMS, Grace
RESPIGHI LX3153—Fountains of Rome OSR—Erode	STRAUSS, Johann, Josef, etc. LXT2634—§Fledermaus; §Zigeunerbaron Ovs.; Künst-	LX3025—†Fantasy on Welsh Tunes LSO—M. Thomas WIREN, Dag
RIISAGER LM4555—†Sonatas, Op. 55a, 55b W. Tworsk (vin.), etc.	lerieben, §frühlingstimmen Waltzes. LXT2645—New Year Concert 1 (inc. §Die Libelle, etc.) LXT2755—New Year Concert 2 (inc. §Auf die Jagd;	LX3086—†Serenade for Strings, Op. 11  SRO-Westerberg  WOLF
RIMSKY-KORSAKOV LXT2769— Golden Cockerel Suite OSR—Ansermet LXT2769—Capriccio espagnol OSR—Ansermet	Sohne Sorgen, etc.)  LXT2913—New Year Concert 3 (inc. †Ferienreisen)  LXT2965—4 Waltzes & §Fledermaus Ov.  LXT2991—5 Waltzes (inc. one by Josef S.) & §Zigeuner-	LX3051-5 Lieder (3 are †) LXT2592-4 Lieder (1 is †)  COLLECTIONS & RECITALS
RODRIGO LXT2678—†Concerto d'été	baron Ov. All the above by VPO—Krauss LM4530—3 Polkas; 2 Waltzes; Perp. mobile LSO/NSO—Krips	(Not including records by these artists fully listed above)  Alarie, P. DTL93018
TW91009—†Concierto de Aranjuez N. Yepes, Madrid Chamber Orch.—Argenta	STRAUSS, R. LX3054—Ariadne: Zerbinetta's aria I. Hollweg (sop.) LX3110—5 Lieder S. Danco (sop.), G. Agosti (pf.)	Arie, R. LXT2688, LX3041 Casa, L. delia LM4520 Conley, E. LM4519, LM4534 Corena, F. LXT2688, LX3109
ROREM LXT2812—†Piano Sonata No. 2 J. Katchen	STRAVINSKY LXT2916—Fire Bird Suite (1919) OSR—Ansermet	Danco, S. LX3113 Davis, E. LX3008, LM4504 Dermota, A. LXT2592
ROSENBERG, H. LXT2885—†Symphony No. 3 SRO—T. Mann	PL8990—The Soldier's Tale LXT2916—Sym. of Psalms LPO & Cho.—Ansermet	Dolmetsch, G. LM4518, LM4535 Edelmann, O. LXT2672 Erlih, D. DTL93016
ROSSINI LXT2733—§Overtures: Semiramide; Gazza Ladra; Scala di Seta; William Tell ACO—Beissum W91075—Soirées & matinées musicales NSO—Cree	SULLIVAN LK4004/5-Pirates of Penzance, complete LK40101-Mikado, complete D'Oyly Carle Co. (Now replaced by modern recordings)	Ferrier, K. LX3040, LX3098, LX3133 Georgevic, D. LM4514 LX3008, LX3071, LX3108, LX3117, LM4516
RUBBRA LX3088—†Str. Quartet No. 2, E flat, Op. 73 Griller Qtt.	LXT2609—§Six Overtures NSO—I. Godfrey  SWEELINCK DTL93046—Varns.; Mein junges Leben	Kolassi, I. LX3080 Lebrecque, J. LM4527 Micheau, J. LX72528, TW01132 Monaco, M. del LX3094
SAINT-SAENS LXT2969—Toccata, Op. 111, No. 6 LX3139—tClarinet Sonata (1921)  U. & J. Deleciuse	G. v. Royen (hpsi.)  TARTINI LX3137—Sonatas: Devil's Trill & †Op. 1-10, G minor A. Campoli (vln.), G. Malcolm (pf.)	Patzak, J. LX72672, LX3122 Poggi, G. LX3127 Prandelli, G. LX72688 Protti, A. LX3109
DTL93013—†Marche héroique, Op. 34  Toules Band—Maillet LX3064—Pf. Concerto 2. G mi.	TCHAIKOVSKY LM4556—†Five Songs †PL9200—Pf. Concerto 2  M. Lichtegg (ten in German) F. Wührer, Orch.—Hollreiser	Raucea, D. LXT2969 Reining, M. LX3021 Robin, M. LX3037
M. Lympany, LPO—Martinon	TPL9200—Pf. Concerto 2 F. Wührer, Orch.—Hollreiser	Rostropovich,M. TW91068

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# GOODMANS

# High Fidelity

#### Goodmans IB3

GOOGMANS IBS 3

This remarkable small Enclosure with the BIG 3-way High Fidelity Loudspeaker System is suitable to place on a bookcase or table, yet it contains a 12" Boss Unit with a 21 bbs. magnet system, a pressure driven mid-range unit with a 11gh Frequency pressure driven horn loaded unit.

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Goodmans

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Axiom 300 (12")







300



AXIOM 400







AXIETTE

#### Goodmans Midax 650.

A mid-range pressure driven horn unit, w.th a total frequency range of 650 c/s - 8 Kc/s. The horn is a sturdy die casting, with reliable plug and socket connections provided. To make proper allowance for the overlap regions, crossover frequencies should be 950 c/s and 5 Kc/s.

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Write for full details of this outstanding successful development, also for complete information on the many other methods of achieving High Fidelity Sound Reproduction contained in Goodmans High Fidelity Loudspeaker Manual 1958.

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# a plain man's guide to

# HIGH FIDELITY

There must be many people—you may be one of them—who are already "sold" on the unique entertainment and listening pleasure that High Fidelity can give. But as you look around and wonder what and where to biry, you may find that the staggering variety of equipment now available makes your choice more difficult instead of more easy.

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Don't buy a cheap gramophone unit —record wear will be excessive and expensive. Don't go for fancy styling to the exclusion of quality results or components. Adequate ventilation is vital to sustained [performance.

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5 watts output with independent control of treble, bass and middle frequencies. Ideal



for forming the basis of a high-fidelity set-up or for adding a second channel for stereo.

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Possesses all the features and tone controls of our single No. 1 "Symphony" Amplifier but gives 5 + 5 watts at super buality. Has facilities for single monaural and dual monaural from disc, radio and tape together with stereo disc. No additional pre-amps or power required. Manufocturer's price 19 gns.

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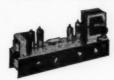
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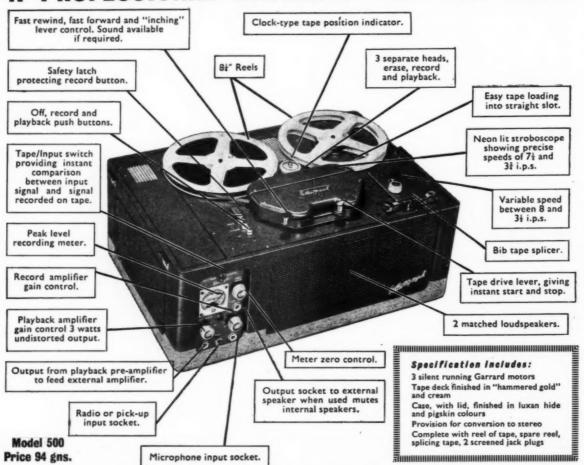
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Reflectograph

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There are three essential features which are found usually only in expensive professional recorders. They are (a) separate record playback amplifiers, enabling the user to monitor the signal directly from the tape while recording, with a switch-

ing arrangement which permits the input and the signal from the tape to be directly compared; (b) a stroboscope, indicating the exact tape speed; and (c) the record and playback characteristics of the amplifiers aligned to a standard recommended specification, e.g. C.C.I.R.

These features and many others are incorporated in the Reflectograph Model 500. The retail price of 94 guineas is only made possible by the controlled quantity production of

these instruments, or which the original development costs were absorbed in the supply of models to Recording Studios, Laboratories and Broadcasting Stations.

During the next few months supplies of the Reflectograph Model 500—the professional recorder restyled for use in the home—will be available only from selected High Fidelity and Tape Recording Specialist retailers. For further details please write to the address below.

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Spagnolo, P.
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LXT2945 LX3065

LX3118/21 MEL94007 +PL8030

†PL8610 PL8110 W91116

TW91004 TW91020 TWV91048/9 TW91131 TWV91092

DTL93913 DTL93819

DTL93047 DTL93121

LM4520 LM4531 LXT2554, LX3021 DTL93018 LXT2835 (Canzone Scordate, Vol. I) LXT2947 LM4538

TW91068 LX3005, LX3019, LX3020 LXT2567 LM4515, 4508 LXT2974

Choral Music of Thirteenth-Sixteenth Centuries (Quartetto Polifonico)
Christmas Eve in Vienna (VSO Chorus—Rossmayer)
Gregorian Chant, "Vol. 2" (Monks of

Chorus—Rossmayer,
Gregorian Chant, "Vol. 2" (Monks of
Solesmes)
French Renaissance Music (Paris
Vocal Ens.—Jowe)
Motets of the Venetian School, Vol. 1
(Treviso Choir—d'Alessi)
Ditto, Vol. 2
Music of the Middle Ages (mostly†)
(Krafeld Ens.—R. Haas)
Music from Middle Ages to Renaissance (mostly†) M. Rollin Ens.
Preludes & Intermezzi, Vol. 2
(Madrid Chamber—Argenta)
Ditto, Vol. 1
Ballet Music by Chavchavadze, Serra,
etc. (Cueus Orch.—Cloři) A. Wolff)
French Music (Mouret, †Phillidor,
Lully, etc.,) PCM—Douatte)
Music for military band (Toulon
Band—Mailfol)
Nights at the Ballet Colonne Orch.—
Stira)

Stirn) Phi-Phi (Christiné)

Musique concrète, Vol. 1 Ditto, Vol. 2 Microgroove frequency test record

Selmer demonstration records

LX3138 LX3129, 3136, 3138, 3139, 3147 Flute Clarinet Horn Saxophone LX3143 LX3130, 3135, 3140, 3142 Trumpet Trombone LX3132, LXT2976 LX3131, 3145

MISCELLANEOUS, LIGHT MUSIC, etc.

French Diction: TW91042/3, 91058/9, 91000/1 91065/8, 91069, 91070, 91072/3, 91076/7; W91090; TW91096/7, 91113, 91123/4, 91134, 91168/70, 91177

Indian Classical Music: DTL93111/8
West African Folk Music: TWBV91106
Rumanian Folk Music: TWBV91106/7
Rumanian Folk Music: TWBV91106/7
Viddish Songs: LM4546; MEL94003
Calypsos: WB91034; TW01040
Spanish Folk Music, etc.: TWV91051; WB91086;
WB91096; TWBV91108; WBV91109, 91136, 91141; TKL93094/6

Bechet: WV91050 R. Farnon: LM4509 R. Stols: LM4503, 4507, 4550, 4526, 4550 E. Coates: LM4505 O. Strauss: LM4506

Band Records: W91071; WBV91101; TWB91154; MET 94001

MEL94001
Documentary: LM4533; TWB91127, 91142; DTL93052
(Lourdes); TKL93119
Cabaret: D93055; TW91062; WB91074, 91078/80, 91089, 91126, 91138, 91146; DEP series.
Queens Hall Light Orch.: LM4508
Light Vocal: LM4504, 4543, 4545, 4548, 4549, 4559; WB91046/7, 91064, 91083, 91098, 91117

Limitations of time and space prevent the detailed listing of the numerous sursuels records; the whole series on the London-International label is to go, as are a number of the London-Jazz series, and similar items in the Ducretet-Thomson list. Those interested should consult their dealers

omne. I also got tired of Les Brown taking the micky out of the Nutcracker Suite, spectacular as that recording was.



G.E.C. Baby Periphonic

The G.E.C. demonstration of stereo tapes was likewise most impressive; and incidentally the Baby Periphonic speakers were the best small speakers I heard on stereo, whether tape or disc. It was interesting, too, to have a rehearing of the tape recordings that G.E.C. played at the Radio Show four years ago and to compare them with modern recordings, they stood up to the comparison extremely well.

On the whole I should say that the best stereo disc demonstration I heard was in the Decca room in the Audio Hall where the Decca pickup was used to feed two Tannoy Canterbury speakers via high-quality amplifiers. Here, of course, a variety of not-yet-issued recordings was available as well, so one had the advantage of freshness of material as well as that of the best stereo pickup that has yet appeared in this country. (Unfortunately, production models are not yet available, and will not be for some time.) My only criticism was that the usual level of playing was too loud for the rather bare room, but perhaps that was off-set when the customary large audience was present. The demonstration room in the main hall in which one could hear the Decca domestic apparatus was, on the other hand, much too large for the purpose, and the models did not show to advantage; I had previously heard them give

#### THE RADIO SHOW-1958 By OUR TECHNICAL EDITOR

As expected the headlines were stolen by Stereo. Ordinary radiograms and even television receivers hardly had a look in. Transistors, particularly in the small portables (whether radio or record player) were much in evidence, it is true. But they were well behind stereo in the popular interest. And this notwithstanding the turkish bath atmosphere that the weather and the lack of ventilation gave to the Audio Hall.

Unfortunately, these conditions had an untoward effect on the pickups as well as on the human bodies. Before the end of each day the response had become quite flabby. The most experienced demonstrators became aware of this after the first day or two and regularly changed their cartridges; but others went gaily along not appreciating that the frequency response had deteriorated to a range of about 200 c/s to 4,000 c/s.

Since most demonstrators used Rochelle Salt Crystal pickups one naturally suspected the crystals first of all. But that was not the answer, for even the ceramic and the variable reluctance magnetic pickups were affected. In one room during the first week no fewer than 7 crystal cartridges, 2 ceramics and 3 magnetic pickups were used. Eventually after discussion with Dave Phillips of Expert, and James Moir of B.T.H., I came to the conclusion that it was the effect of the humid heat, coupled with practically continuous working, on the plastic mountings of the pickup armatures that was responsible for the deterioration.

I have referred to this matter at some length for two reasons. In the first place it largely accounts for the fact that the quality even in the best demonstrations (and there were several very good ones) was apt to vary during the course of the day, and on the whole was better towards the end of the Show than at the end of the first day. Secondly, and more important, it shows what one must look out for in design. Of course, the conditions were extreme. No one

is every likely to meet with such difficulties in domestic circumstances; even in the tropics one does not play a gramophone (or I hope not) from 10 a.m. to 10 p.m. But here, as in bodily health, the abnormal can reveal clues which are obscured in normal circumstances.

Another feature that was unsatisfactory about the conditions in the Audio Hall was the acoustic transparency of the walls of some of the rooms. In one or two of them one could hear three demonstrations going on at the same time. The luck of the ballot for the rooms was largely responsible, especially if it resulted in a highquality demonstration being sandwiched between noisy neighbours.

After the preview day, before the Show was officially open, several of my technical and musical friends spoke in most depressing terms of what they had heard. Much of the so-called stereo on that day, and particularly that from the smaller, domestic types of apparatus, produced a quality that was either coarse, or muddy in the bass, or in separate, discrete channels. Moreover, as one of my colleagues put it, the volume level was usually about 15 db too high! I myself began to wonder whether stereo was destined to have a setback that would last for destined to have a serious many a long day. On later days, however, and especially after the pickup deterioration had been recognised, the quality of the demonstrations improved considerably and the db's went down. I heard some really bad ones, it is true, but there were a number of acceptable demonstrations and one or two really good ones. Clearly all stereo is not hi-fi!

For sheer convincing quality in stereo I think that the most outstanding demonstration I heard was from the Reflectograph 560 using sections of E.M.I. Stereosonic tapes strung together. Perhaps the special attraction of it was that the subject matter was so different from that which one heard from the record demonstrations, where gimmicks seemed to be preferred. I get so tired of trains and shunting yards et hoc genus



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a much better account of themselves at a demonstration in a smaller room at Decca House on the Albert Embankment.

The E.M.I. demonstration of domestic apparatus at Earls Court was more suited to the room conditions and we got a happy idea of its capabilities (for 83 guineas) though it was somewhat overshadowed by the 200-guinea equipment which we also heard.



E.M.I. RS101-Control Unit

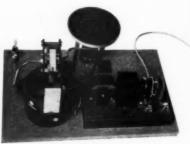
Other demonstrations which stand out in my memory as being of good standard were Richard Allen, C Q Audio, Expert, Jason, and S.T.D. The W/B Stentorian would have been more effective had it been possible to arrange the loudspeakers across the small end instead of along one of the long sides of the room, and had there been less interference from outside noises. The large array of loudspeakers, both units and enclosures, was one of the striking features of this demonstration room. I know of no other firm that can show such a comprehensive range; and all models are of relatively high standard. I noticed particularly two baby columns, with 6-in. units, which are just right for standing one on each side of the



restricted than other small speaker systems that I saw (other than the Baby Periphonic and the Goodman's I.B.3 of which more anon).

Another adventure into the fascinating realms of small column speakers was to be seen on the Record Housing stand in the Main Hall. I understood that they were to be heard at the Magnafon demonstration in the Audio Hall, but this, alas, I did not have an opportunity to hear.

For me the pièce de resistance in the Goodman demonstration (I did not hear stereo) was the excellence of the I.B.3. This measures only 24 in, wide by 11½ in, deep by 14½ in, high and yet contains a 3-unit, full range, high-fidelity system. The secret of its success lies in the design of the bass unit. This has a huge magnet with a 2½ in, diameter centre pole and a 12-in, cone which has a free air resonance of 18 c/s. This is so low that the unit can be successfully mounted in a small, completely enclosed, cabinet to serve as a baffle for the rear vibrations from the front ones. Some people call it an infinite baffle, but I myself think that this is a misuse of the term.



Inside the I.B.3

The principle involved is described in Section 9.54 on page 142 of my Gramophone Handbook; but this is the first occasion on which I have seen it properly applied. You see, the air in the closed box acts as an elastic cushion and has the effect of adding both mass and spring to the speaker unit. In the present instance the addition of mass is small but the spring is considerable. This pushes up the low-frequency resonance from 18 c/s to 45 c/s and would act as a major controlling element of the system were it not that an extremely powerful magnet is used.

For the middle register a horn loaded, pressure-type Midax unit, and for the treble a horn-loaded Trebax, are enclosed within the same cabinet. In each case, of course, the horn serves to minimise interaction with the bass unit.

The final result is a bookcase or wall-type speaker of exceptionally good performance. It looks relatively expensive, having regard to its size, but its long frequency range and absence of marked coloration puts it definitely into the large-enclosure class.

Many attempts were in evidence to adapt the small portable or transportable type of record player to stereo. The most common was to add a "slave" loudspeaker. Sometimes this contained the extra amplifier as well, the idea being that one could buy the main portable as a monaural reproducer to start with and then add the stereo units later. Another idea was to mount the two loudspeakers on similar small baffles one of which acted as the lid and the other as bottom to the carrying case which contained the playing deck and amplifier. Another version of the same idea was to clip on the speaker boxes to the ends of the carrying case. In each case, of course, the speakers could be

moved to any desired distance apart in playing conditions.

None of the systems of this type that I have heard, however, would have persuaded me that stereo is worth while.

Ingenious attempts were also in evidence to adapt the conventional, horizontal-type radiogram to stereo. In one, the two loudspeakers were disposed on panels, at the front, which could be slid out in the same plane until they were 6 ft. apart. Unfortunately for the bass quality, this idea means that the speakers are only mounted on quite small baffles when in the operating position.



Expert Stereogram

Another idea, of which there were several examples (e.g., Reflectograph, Expert and E.A.R.), was to mount the speakers in the ends of the sideboard-type cabinet, which could be placed across the corner of a room (but not too close to it) so that the two walls of the room would act as sound reflectors giving speaker images some 6 ft. or more apart. In the case of the Expert, the cabinet ends were recessed at an angle so that something of the same sort of effect could be obtained even when the cabinet was placed along a flat wall. I heard some quite good stereo by this system; I believe, however, that it would have been improved if forward-facing tweeters had been used as well.

Tape recorders were not so much in the news this year as previously. I noted that the Collaro Mark IV Tape Transcriptor, as used for example in the Elizabethan Essex, is a great improvement on the Mark III version: the drive is now quiet, hum cancellation is easier and not nearly so much heat is developed.



Brenell Three Star

A new recorder which pleased me particularly is the **Brenell** Three Star. The clean design and the free, quiet running (thanks to the lovely new **B.T.H.** motor that is used—with belt drive) persuade me that this model is likely to be a real winner; and that at a remarkably low price. I have accordingly arranged to have one for review shortly so as to be able to report more

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# Wharfedale (Regd. Trade Mark)

# OMNI-DIRECTIONAL COLUMN EIGHT LOUDSPEAKER

#### MAXIMUM RESULTS - MINIMUM FLOOR SPACE

This new model has been designed to produce optimum performance from a single 8-inch unit both on single channel and stereo input. The Column Eight is fitted with the Wharfedale Acoustic Filter\* and treated internally to suppress the unwanted resonances usually associated with column designs. Used with an unsuitable speaker a column gives very poor results, and it was found necessary to evolve a new 8-inch unit to achieve first-class performance in a column of moderate size. This new unit is known as the Column 8/145 and is fitted with a 14,500 gauss magnet, aluminium voice coil, foam surround and bakelite centring device.

• Patent App. No. 4483/56

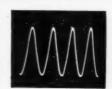


Impedance 10/15 ohms (2/3 ohms can be supplied at the same price)

Dimensions: 14 in. x 12 in. x 3 ft 8 in. Weight: Cabinet only 34½ lb

Cabinet in Walnut, Oak or Mahogany veneer

Speaker Unit, Column 8/145 £7.6.11 (including £2.1.11 P.T.)



Vent output at 4 watts at 40 c/s Descriptive leaflet showing response curves, and including foreword on Stereo by G. A. Briggs available free on request.

Wharfedale

Wharfedale Wireless
Works Limited
Idle, Bradford, Yorks.

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#### Words of Wisdom from Hi-Fi Know How

"Man who buys unsuitable Hi-Fi set through inexpert advice is like a man who uses shovel to eat grapefruit "

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How to buy wisely in a field as competitive as Hi-Fi is always a problem. Where so many pieces of equipment all clamour for attention it is difficult for anyone to decide on the model that will suit them best. That is where Quality Mart advice proves invaluable. Experience and know-how gained over the years is at your service to ensure that your choice will be a happy one.

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  (b) Do customers "try over records before purchase ?
- (c) Do assistants play the records before purchase?
- (a) Do you set faulty records occasionally?
  - (b) Frequently ? (c) Almost never ?
- (a) Do you get polythene bags with some records only ?
  - (b) With every record ?
- (a) Are your records dusty or finger marked ?
- (b) Are they usually visibly clean ?
- (c) Are they always clean and Parastat treated?
  (The Parastat treatment is the only way of permanently freeing records from static attraction)
- (a) Does your dealer stock mainly "Classical" records??
- (b) Mainly 'pops'?

  (c) Does he have an intimate knowledge of and supply all classes of record?
- (a) Does your dealer stock only leading labels ?
  - (b) Specialist labels as well? (e.g. Argo: Campion: Cetra: Donegall; Jupiter.)
- Can your dealer supply the latest Hi-Fi equipment from stock and provide expert advice and service ?
- (a) Does he supply stereo records only to order ?
  - (b) Stock only a small selection ?
  - (c) Stock all recommended issues ?

The answers you should have are :—(i) a, (2) c, (3) b, (4) $_a$ c, (5)c, (6) b, (7) b, (8) c.

Those answers provide the features of the Quality Mart Record Service—a complete service to all record enthusiasts everywhere. The Q.M. Mail Service brings all these advantages to your doorstep, whether you live in the U.K. or Overseas.

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We can send records purchase tax free. Order now in time for Christmas delivery.



#### HARTING

The Harting Portable Tape Recorder is a 2-speed model-73" 33 i.p.s. It gives exceptionally good quality and is very

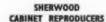
simple to operate. Its handsome appearance and magnificent performance make it one of the finest recorders available. Price 82 gns.



#### STEREO EQUIPMENT

in stock includes Astronic, B. J. Pamphonic, C.Q. Audio, Goodmans Saville, Tannoy, Rogers, W.B.

QM STOCK EVERY STEREO RECORD— I I subject to factory supply.



ACOUSTICAL QUAD 11

AND CONTROL LINIT

This justly famous amplifier and control unit is outstanding both in design and performance. Power output is 15 watts, while the control system is one of the most straight-forward and logical

ACOUSTICAL F.M. TUNER

This handsome tuner is designed for the Quad II control unit illustrated, matching it both in size and style. Price £30.9.0

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Also the new IB3 reproducer which for the first time gives outstanding performance in a relatively small space.

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fully on performance. The stereo recorder was also attractive (and low-priced); but as it uses "staggered" heads it cannot be used for commercial stereo tapes. Its use must therefore depend for the present on personal twinmicrophone recordings, though if the B.B.C. were to succumb to the blandishments of E.M.I. and introduce their single wavelength stereo broadcasting system, which I understand has been under consideration for some time, the value of a stereo tape recorder, whether of the "stacked" head or the "staggered" head type, would be greatly enhanced.

would be greatly enhanced.

As was to be expected, quality amplifiers of smaller output power were more in evidence this year: the "bigger and better" tendency has been halted by stereo.

Whiteley (W/B), Jason, C. Q. Audio and E.A.R. all had attractive-looking designs. I was also particularly struck by a newcomer to this field—S.T.D.—whose styling was distinctive, though some-

what reminiscent of the Quad, and whose "finish" and constructional cleanness was beyond reproach. How long will it be, I wonder, before transistors and printed circuits enable complete miniaturisation to take place: Mullards, I see, have just published technical details of a transistorised amplifier with 15 watts output.

Certainly miniaturisation seemed to be the centre of attraction on the Radio side of the Show, where transistorised portables were all

the rage.
Bigger and better, on the other hand, seemed to be the order of the day in Television. Even the transportables now have 17-in. tubes and on table and cabinet models 21-in. tubes were well in evidence. There was also a 27-in. model being shown in the Schools Receiver on the Clarke & Smith stand in the Audio Hall.

So, you see, Dean Swift and Gulliver are coming into their own again.

on test the first impression was of high sensitivity, at least the equal of any similar combination I have tried. However, it soon became apparent that some of this was due to a broad hump in the response of the large unit in the 2 to 3 thousand cycle region. Not, mark you, the nasty peaking sort, which is due to cone break-up and produces rough, coarse sound, but nevertheless sufficient to make for a certain boldness in the reproduction which is not natural. To balance this the treble attenuation was set to the full-out position and as the sound then lacked body a little bass lift was used in the amplifier.

It was noted that size of the enclosure (under 4 cubic feet) is well below the 6 cu. ft. recommended for the DU120 in the leaflet, but even so the response was reasonably maintained down to the cone resonance (42 c/s on my model). Some frequency doubling occurred below 150 c/s, increasing at high power, but no other sign of distress (except from the neighbours) was noticed at the full 15 watts. A run up into the oscillator showed slight "holes" at 6 and 9 Kc/s, but these would never be noticed on programme, and the tweeter still tweeted at 17 kc/s—at which point my ears gave up.

Many types of aural entertainment were sampled via this speaker, without fatigue or the "tubby male voice" tone which spoils so many combinations. Distribution of sound was reasonably good, but it was obvious that this was a small area source. With the low overall height, no furniture can be allowed to come between speaker and listener and few reflections can occur to broaden the apparent area.

Subjective factors influence loudspeaker choice, apart from the obvious "Can I afford it?" and "Does my wife approve the appearance?" All I can say is that if you contemplate spending between £40 and £50, this is one you should hear and seriously consider, particularly if your equipment is a little short on power in which case the high sensitivity would be of great advantage.

G.E.H.

WAL Duo-Reflex Speaker. Price £27 or £52 per pair. Wellington Acoustic Laboratories Ltd., Kings Lane, Wrecclesham, Farnham, Surrey.
We have now lived with one of these speakers

We have now lived with one of these speakers in our lounge for over three months. I have tested it on all sorts of input except stereo, but I have heard a pair produce stereo both at the Audio Fair and at the showrooms in Farnham. I think I may say, therefore, that I know its characteristics by heart.

It is a simple enough design. Just a High Flux 10 in. speaker with foam surround crossing over (via a \frac{1}{2}-section filter) to a H.F. Tweeter of the pressure type at a frequency of about 5 kc/s. The cabinet is not very large (33 in. high by 18 in. wide by 14 in. deep), but the vent near the bottom of the front baffle is of the channel type, and fully lagged, so as to tune the cabinet to the L.F. resonance of the speaker unit. It is substantially braced and there is no

panel vibration discernible to the touch. There is likewise no audible hump in the bass response. Indeed this response attenuates slowly below about 100 c/s, but is still appreciable at 40 c/s. I could not detect any frequency doubling, nor were there any obvious signs of irregularity in the 3 kc/s region. The tweeter is mounted in an unusual posi-



### TECHNICAL REPORTS

Vitavox DU120 Duplex Coaxial Loudspeaker and Hallmark Enclosure. Price: Unit only, £19 10s. 6d. Complete, £42 (Walnut or Oak). £45 (Teak). Vitavox Ltd., Westmorland Rd., London, N.W.9.

Makers' Specification:
Two-unit Coaxial Loudspeaker:
Power rating: 15 watts.
Impedance: 15 ohms.
Bass resonance: 40/45 cycles.

L.F. unit
Voice coil diameter: 1.78 in. 0.65 in.
Magnet (Ticonal G): 3\frac{1}{2} lb. 2\frac{1}{2} oz.
Flux density: 14000 gauss 12000 gauss
Core diameter: 12 in. 3 in.
Piston diameter: 9\frac{1}{2} in. 2\frac{1}{2} in.

Nominal response: 30-15000 c/s Crossover: 2000 c/s Weight (unit only): 141 lb.

Hallmark Enclosure:
Dimensions (overall): 27½ in. H. by 20 in. W. by 17 in. D.
Finish: Walnut, Oak or Teak. Tygan front, short black legs.

Vitavox is an old-established name, though in the past (with the exception of the Klipschorn speaker made under licence from the American company) better known in the Public Address field than for domestic high-quality equipment.



The DU120 consists of two independent moving-coil units, one mounted inside the other. The 12-inch main unit is of normal type with a curved cone and concentric, corrugated centreing device. The high-note unit is mounted within a tapered "bung" attached to the

haring nd (or Park centre pole of the main unit and the connections pass through a hole in the pole piece. This construction would permit dust to enter the main gap from the front, but the makers thoughtfully provide a dust filter to be fitted between unit and baffleboard. The tweeter is a small solid backed moving-coil unit with a thin transparent polyester film diaphragm, protected by a metal grille. It is fed in parallel with the main cone via a capacitor mounted on the frame and a plug and socket (normally shorted) is provided for an attenuator.

Construction and finish is that of a scientific instrument, possessing great strength—as will be realised from the weight. The main cone is clamped at the rim with a channel section metal ring held by bolts and fitted with a substantial cork gasket: a marked contrast to the glue-and-cardboard technique usually adopted.



The enclosure follows the orthodox bass reflex principle, with the port in the base which is raised from the floor on 3½-in. legs. Here too the construction illustrates the old saying: "If a job is worth doing it is worth doing well." For example, the back is not held by woodscrews, but by heavily washered bolts threading into anchor nuts. There is liberal damping of all internal walls, with two layers of dissimilar fibrous material, totalling over an inch in thickness. In addition a diagonal curtain runs from top rear to bottom front. The attenuation for the high-note unit is fitted at the back, together with two large terminals, polarity indicated for stereo installations. The front is faced with Tygan plastic weave in fawn with a brown vertical stripe: here the only criticism of construction arose, as the stripe shows up the slightly uneven stretching of the material at the edges.

tion, under the vent tunnel, but since the baffle on which both speakers are mounted is inclined at an angle to the front of the cabinet, and since a triangular disperser is arranged from top to bottom down the centre, it does not waste its sweetness along the floor. I should say, indeed, that the tweeter is rather more sensitive within its range than the main speaker and that a modicum of absorption due to the low mountings serves to achieve a better balance in normal domestic circumstances.

The whole arrangement is well suited to a proper integration of the two stereo channels in conditions where a reasonably clear floor space can be secured in front of each of the two speakers.

In our lounge, where we have just the one speaker across a corner, the quality that stands out is the absence of disturbing effects. This is particularly noticeable on the human voice; there is no chestiness in men or screeching in women. On music one has an impression of crispness and clarity, and one can therefore turn up the bass boost a little on the amplifier to secure a better illusion at low volume.

A White Noise test shows how this comes about. No pronounced coloration is revealed, though one can just detect a favouring of the frequencies between about 6 kc/s and 9 kc/s, giving a greater "forwardness" of tone. Some would call it "presence".

On the whole, then, a speaker with no obvious faults but one which is definitely

On the whole, then, a speaker with no obvious faults but one which is definitely of the quality class and which is utterly comfortable to live with, except when it is revealing a fault in pickup or amplifier. For, above all, it is a realist.

P.W

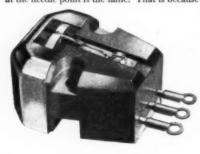
Tannoy Stereo Pickup. Price £13 19s. 5d. (incl. P.T). Tannoy Ltd., West Norwood, London, S.E.27.

Right at the outset of this report I feel that I must congratulate Tannoy on having produced such an excellent stereo pickup of magnetic variable reluctance type so soon after the introduction of stereo discs. The design is a cunning development of the Tannoy Variluctance pickup. The cunning is shown in the way in which a high vertical compliance has been secured as well as in the arrangement of the four magnetic poles and coils so as to give exactly the right phase relationship, and without necessitating any increase in the armature mass.

When I heard the original model at the Audio Fair, and still more when I tried out a preproduction model some time ago, I knew without any doubt that the final version would be a pickup in the highest class.

I have not been disappointed. With the earlier sample I had some trouble in regard to hum and tracking. But the difficulties in these respects have now been completely overcome. With a good amplifier background noise is in fact very low, and, subject to one precaution I will mention presently, there is now no difficulty in tracking at 3.4 gross playing weight.

The range in the treble does not extend to so high a frequency as was the case with the monaural cartridge, even though the effective mass at the needle point is the same. That is because



the stylus has a smaller radius and the record material therefore presents a higher compliance. The range is sufficiently extended, however, for all practical purposes; and, what is more important, it is the same for both channels. Moreover, the design is such that cross talk is exceptionally low.

At the moment we have no good test records available for the measurement of cross talk between the two channels: the calibration of those that we have is as yet uncertain, with the result that it is not easy to distinguish between the cross talk that is actually present in the record itself and that which is introduced by the pickup. The only assurance we have is that the recorded cross talk is not thought to exceed 15 db.

Even so, our measurements indicate so small a total that the pickup characteristics must be very good, which means, of course, that the pickup is capable of doing justice to better records than we have at present or are likely to have in the near future. At 1,000 c/s it is 32 db and the separation figure only comes as low as 15 db at frequencies above 8 kc/s and below 100 c/s.

All these good points show themselves not only in a particularly clean and vivid stereo quality, but also in the way in which the sound is spread through the area between the two loudspeakers. Not even the best of my crystal cartridges succeeds so well in this particular respect. With the Tannoy the two channels lock much more effectively, even with a relatively poor recording. It is much the same sort of difference as one comes across between the synchronisation of television receivers.

I mentioned above one qualification in regard to tracking. This was not due to the pickup, but to the carrying arm and in particular to the way in which the leads were disposed at the base pivot. Any lateral constraint here is sufficient to cause the stylus to jump out of the groove. The problem is far more acute with stereo discs, of course, than ever it was with ordinary LPs, though it was bad enough even there. It does not take much side pressure to throw a 1-mil stylus out of a stereo groove; even the stiffness in an insulated covering to the leads at the back of the arm can do it. I find it best to use only those very fine screened leads (difficult as they are to solder) and to leave a large loop in the air at the back of the arm. At the moment my loop has as much as 6 in. of wire, to be on the safe side. That may seem a lot, but I must stress that the matter is one of great importance, for the effect can be ruinous. How the problem can be solved for record changers, I do not know. But then, I should never attempt myself to play stereo discs on a record changer.

Now for some figures. We first of all measured the monaural output from the standard Decca test disc LXT5346. The level was such that the pickup is suitable for direct playing into an amplifier and control unit of the usual type, the load being 50k ohms.

c/s db	18k	16k -8	14k -7	12k -6	10k -2	8k +.5	7k +1
c/s db	6k +.5	5k	4k	3k	2k 0	1.5k 0	1k 0
c/s db	700	500		300 -1	200		$\frac{150}{-1}$
c/s db	100			60 +2	50 +2		40 +3

For the stereo measurements we used a special E.M.I. test record. The playing weight again was 4 grms, and the load 50k ohms.

L	15k -5	14k -5	die	4 -	-3		10k +2	9k +2 +3
K								
	8k	7k	6k	5k	41c	3k	2k	11k
L	+3	+4	+3	+2	+2	+1	0	0
R	+4	+4	+3	+2	+1	0	0	0
	700	400	)	200	100	)	70	40
IL.	0			4-1	+1		+2	+3
R	0	0		+.5	+.	5	+1	+2.5
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#### TECHNICAL TALK

Virtues and Rewards

I little thought when I reported in such glowing terms last July on the Spencer Transistorised Record Player with its battery-operated Kinder motor what the consequences would be. I am now informed, however, that as a result of that report, and of course confirmation of the excellence of the machine, the firm has been bought out by Decca. The player will continue to be produced as before, but the overseas distribution will now be in Decca's hands. That way the far flung spaces of Empire will continue to be well served, even as they were with the famous Decca portable gramophone which was so ubiquitous during and after the First World War.

Another result was that I was invited to go along to the factory not far from Victoria Station where the Kinder motor is made. I saw it being fabricated, assembled and tested in a way which convinced me that every single unit is up to (and neither better nor worse than) a prescribed standard. I also saw another application of the motor to a splendid little 45 r.p.m. record player made by Staar Electronics. I am glad to know that that firm is now well on its feet again (under its new management) after its reverses of last year. Under its new management, I said. Yes; Harry Read, lately Sales Director of Whiteley Electrical and Radio Company, has taken charge.

#### **CORRESPONDENCE**

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, The GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

#### Thoughts on Stereo

The big question in the minds of many people today must be whether stereo will eventually replace the ordinary LP in the same way as the latter has replaced the 78 r.p.m. record. For the hi-fi addict it probably will, but for the ordinary music lover I feel sure that monaural discs will continue to provide all that is required for a very long time yet.

The advent of LP was the greatest revolution witnessed to date in the history of recording. The supreme advantage it had over the 78 was that it enabled works to be played through without breaks between movements, thus improving beyond measure the enjoyment of music. None of the technical advances which have taken place since then has had or can have for the ordinary music lover such far-reaching effects.

In these days we are in danger of allowing our sense of values to become distorted in that the quality of recorded sound is becoming more important than the music itself. I know of cases where music loving friends have said: "What a marvellous performance!" when what they really mean is "What a marvellous recording!" It is time some people remembered that the records Caruso made during the early part of this century are musically infinitely more valuable than all the records of tenor arias released on LP, however well recorded the latter may be.

Sevenoaks, Kent. KEITH T. FAGAN.

#### Poor Service?

On August 18th I ordered the Columbia recording, by Klemperer and the Philharmonia, of Beethoven's Sixth Symphony, from a well-known London gramophone shop. On August 29th I telephoned to find out why I had not received it and was told that it had not yet come in. Earlier in the month I had waited three

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Mr. I on Kler opportu reviewer Klempe of cours Klem

Klem hasten t his perf There is weeks, at another shop, for the Thurston Dart recording, on Oiseau Lyre, of the Bach Harpsichord Concerti.

In each case the wholesale distributor would appear to be at fault rather than the retailer, but it seems to me to be ridiculous that one should have to wait so long for recently issued discs which are heavily publicised.

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#### Lehár and Verdi

Your correspondent Mr. Bushby, is by no means alone in his quest for the text of The Merry Widow (or rather Die lustige Witwe) in the original German. As soon as the Schwarzkopf recording came out, I made similar enquiries for a libretto in this country, with equally barren results. I therefore passed the problem to a friend in Vienna, and according to his reports, it is equally impossible to obtain the dialogue text there. It appears that there is some insuperable copyright difficulty which prevents its publication, which is perhaps not surprising in view of the evidence given at the hearing of the recent case concerned with the English copyright in this work. All I have been able to obtain is the texts of the vocal numbers alone, published by Doblinger, Vienna; the copy I have appears to be second-Vienna; the copy I have appears to be second-hand, or at the least "shop-soiled", and as it was obtained through private channels I cannot advise whether it is now in print. The address of the publishers is Dorotheergasse 10, Wien I, Austria; no harm would be done by an enquiry there.

I would like to endorse what Mr. Spike Hughes has to say about early Verdi; I have just returned from a visit to Nabucco at the current Welsh National Opera Co. season at Llandudno, and this performance even excels that given on their last visit. With an excellent chorus, soloists of the calibre of Hervey Alan and William Dickie, and the City of Birmingham Orchestra, I would be willing to contend that this company puts on a performance which could hardly be equalled by any of the English touring opera companies. They did Lombardi there last year, too-no need to go to Parma! there last year, too—no need to go to Parma! If this week's visit could only be made a definite annual fixture at a fixed date, there seems no reason why Llandudno could not develop quite a worth while short "Festival" of its own: the setting is admirable, the climate no wetter than anywhere else, and the Odeon Cinema there makes a much better opera house than many theatres dignified by that name in English (or for that matter, Continental) cities. Anyone (including Mr. Hughes if he has not already done so) who wishes to encourage the W.N.O.C. to put on more early Verdi could help by subscribing to the "Friends of Welsh National Opera" at 41-47 Frederick Street, Cardiff, the minimum subscription being half-a-guinea, to supplement the meagre aid this enthusiastic organisation receives from the Arts Council and certain (but too few) Local Authorities.

Upper Colwyn Bay.

F. F. CLOUGH.

Furtwängler, Klemperer and Toscanini

Mr. Beckett's letter in your September issue on Klemperer and Furtwängler arrives at an opportune moment. For the first time your reviewer of a Beethoven record suggests that Klemperer's versions are not the best (I refer of course to the 1st and 8th Symphonies).

Klemperer, according to your critics and, I hasten to add, many others, can do no wrong; his performances are regarded as definitive. There is certainly much to admire in them, but, so often, they seem to me to be almost ponderous. Furtwängler seems to me to get nearer to the

It is customary nowadays to decry Toscanini. Mr. Stewart in the same issue of your excellent magazine does so, quoting as one of his examples the recordings of the Eroica. Klemperer's is beautiful certainly, better recorded most definitely, but to my mind Toscanini's performance is infinitely the greater emotional experience. Toscanini had the vitality and urge which seem to me to be more characteristic of Beethoven as a man. Toscanini sweeps everything before him, Klemperer certainly does not.

Let us not forget that Beethoven declined to take his hat off to a mere Emperor.
St. Leonards-on-Sea, G. P. FUNNELL.

St. Leonards-on-Sea, Sussex.

Maggie Teyte

The recent publication of Maggie Teyte's delightful memoirs prompts me to write and appeal to the record companies through the pages of your magazine to persuade her to make some recordings in LP form. I did not have the good fortune to hear her in her pre-war operatic roles, but I have been privileged to attend her London concerts and lectures in recent years, and like all those who were present, was amazed at the preservation of her lovely voice. The critics, too, were unanimous in their praise for its undiminished quality. Could not one of your influential contributors (perhaps Alec Robertson?) persuade one of the companies to record at least one LP of the songs which she sings so incomparably? Or, at (a poor) second-best, could not H.M.V. be asked to reissue on LP some of the songs which she recorded with Gerald Moore of Debussy, Fauré and the minor French composers (such as Hahn), in which she excels? At least let us have the Debussy songs accompanied by Cortot. It seems a thousand pities that no attempt

has been made to preserve, permanently, the unique interpretations of this unique voice one of the direct remaining links with the great modern French school.

ROLAND A. WARD.

Kingston-upon-Thames.

The Kingdom

A performance of Elgar's The Kingdom conducted by Sir Adrian Boult, was recorded from the Royal Festival Hall last year. It is hoped to persuade one of the recording Companies to issue this recording. Would those who are sufficiently interested to buy a copy, should it become available, please write to the undersigned.

D. DORRICOTT JOHN BOYDEN [Letters will be forwarded. Ed.]

Heliodor/D.G.G.

As from September 1st the name of the Heliodor Record Co. has been changed to Deutsche Grammophon (Great Britain) Ltd. Their address remains as before: 12-13, Rathbone Place, Oxford Street, London, W.1.

Autumn Audio Fair

Tickets for the Harrogate Autumn Audio Fair, October 24th-26th, are available from our office at 49 Ebrington Road, Kenton, Harrow, Mx. Readers are requested to include a stamped addressed envelope for the return of the tickets.

In a number of copies of the September issue the price of the Richard Allan "Empress" loudspeaker enclosure was given as 37 guineas. This should have read 36 guineas.

#### "The Gramophone" Exchange & Mart

The Gramophone Exchange & Mart

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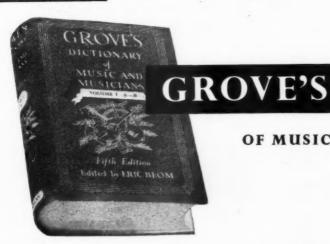
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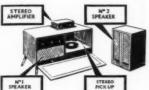
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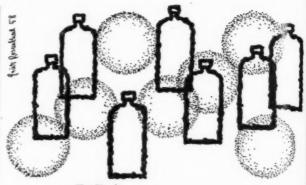
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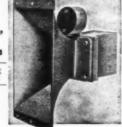
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